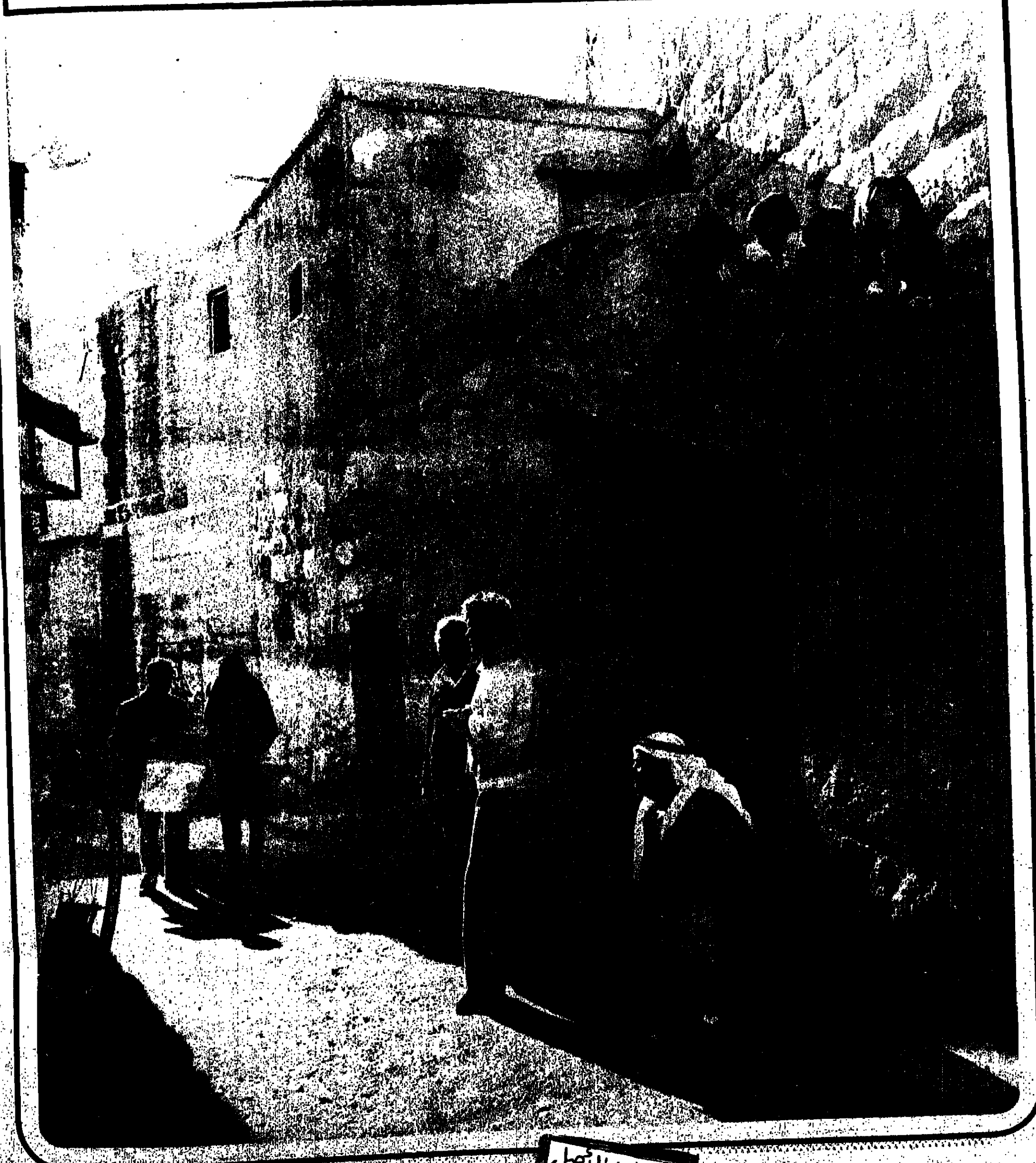


scattered no's

THE JERUSALEM
POST
MAGAZINE

Friday, January 9, 1981

Friendly persuasion



הכרזת השלום

הכרזת השלום

ALYAH & ABSORPTION INFORMATION COLUMN **קליטה**

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields, practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time. The column is written by a staff of freelance writers, most of them olim. The views they hold are their own. We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand. It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles. Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 816, Jerusalem.

MORTGAGE CHANGES IN JERUSALEM

The price ceiling restriction was recently lifted for olim who purchase an apartment in one of Jerusalem's new neighborhoods — Ramot, Neve Ya'acov, East Talpiot (Amnon Hanatziv), Gilo — as well as in Me'ale Adumim. Olim who buy an apartment in one of these neighborhoods can benefit from a Ministry of Immigrant Absorption mortgage (no matter what the price of the apartment) as long as the size of the apartment is no larger than 114 square metres *brutto* (gross).

ILLUSTRATOR — GRAPHIC ARTIST NEEDED

The Department of Information for Olim is looking for a top-notch illustrator with graphic arts experience for an interesting project on a freelance basis. Interested candidates should send samples of their work and a resume to the department at P.O.B. 816, 91 006 Jerusalem. Materials will not be returned unless specifically requested.

VOLUNTEERS NEEDED

Due to popular response to our column on volunteerism we would like to inform the public of another worthy organization seeking volunteers. American Mizrahi Women. This organization operates a network of 10 educational projects throughout Israel, including vocational high schools, children's villages, youth centres and care for children from broken homes. If you are interested, contact them by calling 03-220187 or 03-243108 in Tel Aviv, or 02-683603 in Jerusalem.

JOB OPENINGS IN R&D

Several work positions are available for qualified immigrant candidates. Interested olim who meet the specified conditions should contact the Centre for Absorption in Science, P.O.B. 616, 81 006 Jerusalem. A curriculum vitae and a copy of one's Masters and/or Ph.D. diploma(s) must be included. The available positions, according to city, are as follows:

JERUSALEM

1. Specialist in Latin American history and regimes (Ph.D. only)

HAIFA

1. Biologist-Oceanographer for a central position in a public scientific institute (Ph.D. only)
2. Physicist-Oceanographer for a public scientific institute (Ph.D. only)
3. Electronics Engineer in Instruments (2 positions)

BEERSHEBA

1. Electronics Engineer (2 positions)

TEL AVIV

1. Psychologist, Sociologist or Legal Expert specializing in criminology (Ph.D. only)
2. Materials Engineer (researcher) for non-destructive testing of materials

HEBREW ULPANIM AT PLACES OF WORK

The Ministry of Immigrant Absorption, in conjunction with the Dept. of Adult Education of the Ministry of Education and Culture, is initiating the opening of Hebrew ulpanim in institutions employing a substantial number of olim who did not have an earlier opportunity to learn the language at an absorption centre.

The ulpanim will take place at the places of employment themselves at the end of the work day. Classes will meet twice a week for two hours each session.

Such ulpanim are already in existence at the following establishments: B.M.B. and Hamegeper in Haifa, Hamat Koor Industries in Azor, Hamashbir Latagron in Tel Aviv, Ben Gurion University in Beersheba, and Tirat Haezrael Hospital.

Persons interested in opening an ulpan who work in an institution employing 15-20 olim, who have been in the country less than 3 years, should ask the management or the *va'ad ovdim* (workers' committee) to contact *Hemahleka Likhta Bete'suka*, at the Ministry's main office in Kiryat David Ben-Gurion, Building 2, Jerusalem, Tel. 02-861171.

FINANCIAL ASSISTANCE

An olah married to a veteran Israeli may receive a rent subsidy of up to IS 350 in Jerusalem and IS 280 in other parts of the country. The figures listed in the absorption Decree 19, 1980 in this category are incorrect.

KIBBUTZ ULPANIM OPENING SOON

The following are the opening dates for ulpanim on kibbutzim (with room) during January and February 1981. Please note that ulpanim fill up rapidly, so there will not always be room in the ulpan of your choice.

January

8.1 Gat, 4½ months, 2 levels
13.1 Beerot Yitzhak, religious, 5½ months, 3 levels
19.1 Beit Hashita, 4½ months, 2 levels
26.1 Maabarot, 5½ months, 3 levels

February

1.2 Ramat David, 5½ months, 2 levels
2.2 Ein Dor, 4½ months, 2 levels (advanced only)
10.2 Netzer Sireni, 4½ months, 2 levels
15.2 Maayan Zvi, 5½ months, 3 levels
19.2 Hanita, 4½ months, 2 levels
22.2 Sde Eliahu, religious, 5½ months, 2 levels
26.2 Revivim, 5½ months, 2 levels
28.2 Mizra, 5½ months, 3 levels

Information on how to register for these programmes or others can be obtained by calling UCYA, the clearing-house for programmes and aliyah centre for young adults, at 03-258311 in Tel Aviv. Ask for Genia, Malka, Varda, Aviva, Yael or Cynthia, who will set up an interview for you at our office at 12 Kaplan St., Tel Aviv

SPECIAL TELEPHONE INFORMATION SERVICE

The Ministry of Immigrant Absorption has decided to extend the special telephone service to immigrants and veteran Israelis interested in obtaining general information and explanations of policy regarding aliyah and klitah.

This service, provided by the Office of *Klitah* Services, was run on a trial basis in November 1980. During that short period about 600 telephone calls were received.

The service will not solve personal problems, which should be handled by *Metaplim* (Ministry of Immigrant Absorption advisers).

Enquiries concerning the following topics will be answered: employment, funds for business loans, mortgages, rental subsidies, *hostelium* (mini-rental apartments for singles and couples without children), education, immigrant soldiers, health insurance, Prisoners of Zion, agricultural settlement, etc.

The public is invited to call 02-861171 on Sunday and Monday afternoons, from 3.30 p.m. to 5.30 p.m.

This column is different from our usual one. From time to time we would like to provide a wide range of information rather than to concentrate on one specific area of interest. We would appreciate hearing readers' reactions to this new format. Please contact us at the address listed above.

Communicated by the Ministry of Immigrant Absorption and the Aliyah Department of the Jewish Agency



Cover photograph

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 Binyanei Ha'uma, Jerusalem
 Saturday, 24/1/81 at 9.00 p.m. Tickets: Main distribution — Klaim, Tel. 234061, and in other agencies in town.
 Auditorium, Haifa
 Sunday, 25/1/81 at 8.30 p.m. Tickets: Nora Berger, Tel. 625772 and in other agencies in town.
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 SUNDAY, Jan. 25, JERUSALEM, Beit Ha'am, 8.30 p.m.
 FRIDAY, Jan. 30, BEERSHEBA, Glat, 10.00 p.m.
 Tickets: Le'an, Dizengoff Passage, Tel Aviv, Tel. 03-247373
 Jerusalem: Gahana, Ben Na'um, Klaim.

TOUR VA'ALEH
 W.Z.O. Aliyah and Absorption Dept.
KEREN HAYESOD
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WEDNESDAY, JANUARY 14, 1981
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 Tips are free but prior registration is required. (Minimum participation of ten persons per trip).
 Registration: Tour Va'aleh Regional Offices
 Tel Aviv, 12 Kaplan St., Tel. 03-258311
 Jerusalem, 12 Kaplan St., Tel. 02-683603
 Haifa, 124 Shmueli, Tel. 04-833181
 Registration not later than 14 noon on day prior to trip.

Ministry of Health
 Anaf Harofeh Hospital, Sarafand
 Sheba Medical Centre, Tel Hashomer
Registration for the School of Physiotherapy for the Study Year 1981-82
 Opens on January 13 and will close on February 28, 1981
 Registration forms are available (IS 10) at the Secretariat of the Physiotherapy Course, the School of Medicine, Room 218, Snickler Building, Tel Aviv University, Ramat Aviv, Sunday — Thursday, 8 a.m. — 11 a.m.
 You may also write, enclosing a remittance of IS 10; the forms will be sent to you by mail.

The Weekly Chamber Concert
 January 11, 1981, Y.M.C.A. Auditorium, 8.30 p.m.
 Gita Yaroh, soprano; Michael Weinstein, flute; Vekery Malaky, organ.
BACH Programme
 Programme:
 Prelude and Fugue in C Minor, BWV 846 for Organ
 Five Songs
 Sonata in C Major, BWV 1033 for Flute and Organ
 Sonata in A Minor, BWV 1018 for Flute
 Three Arias for Soprano, Flute and Organ
 Prelude and Fugue in A Minor, BWV 843 for Organ

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SHLOMO ELIAHU was rather upset when I called on him this week at the head office of his booming insurance business in the Tel Aviv Stock Exchange building. The unimpeachable 46-year-old Knesset member, who split away from the Democratic Movement last June to form the Ahva (fraternity) faction, felt undervalued and misrepresented by the media.

He was hurt by the interpretation put on his motives and his role in the tug of war between the Likud and Labour over the Begin government's survival. "Yes, I know that most reporters are fed up with this government and so they are antagonistic to anyone who might come to the rescue," the dapper businessman-turned-politician said knowingly. Eliahu's feelings were especially hurt by the opportunist tag attached to him, "as if I were being inconsistent, as if I, Shlomo Eliahu of all people, could be portrayed as not being a serious man."

ONE CANNOT but sympathize with this pleasant-looking man who speaks in earnest tones as he produces the transcripts from the Knesset record of two speeches he delivered last year — the first in March, while still in the coalition as a member of the Democratic Movement, the second in mid-November, as head of the three-man Ahva faction.

On both occasions he criticized Finance Minister Yigael Hurvitz. Although Eliahu had voted for the government in March, it had been with deep reservations. He had aired his objections to Hurvitz cancelling subsidies on foodstuffs "while channelling the lion's share of taxes to the well-off via the money market to speculators in linked bonds."

By November, he was on the cross-benches and voted against the coalition, after accusing Hurvitz of "taking from the poor to give to the rich" by subsidizing the speculators. "Nowhere else in the world with such a rate of inflation do they refuse to impose a capital gains tax on speculative profits from the market while taxing wages so heavily. I don't see why the government should ensure that the big investors get 100 per cent interest on their monies," this wunderkind of latter-day Israeli capitalism declared with indignation.

In his March speech he made one of the more novel confessions ever heard in the Knesset: "I admit that I am one of those who have enriched while making the poor even poorer," he told Hurvitz.

ELIAHU is still proud of the report of the Knesset Finance Subcommittee headed on the money market and linkage ramifications. The novice parliamentarian was justifiably pleased to have been put in charge of a sub-committee comprising such seasoned experts as the late Yehoshua Rabinowitz, Herut Knesset faction chairman Haim Kaufman and NRP-moshav leader Eliezer Avnati. They had proposed a thorough shake-up of state budget procedures, an end to government bond issues as they stand, and a partial capital gains tax on speculative profits on these bonds. They had differentiated between bonds held by small investors and those enabling millionaires to make enormous sums at the government's expense. Eliahu noted that the report had been filed away after then-finance minister Simha Ehrlich endorsed it for the record.

The Ahva MK distinguished between the Likud government with Yigael Hurvitz and without him. "I

tell you he never has had any plan, whatever he claims. He's one big bluff. All he had were some set slogans. His main achievement is to have done away with subsidies on foodstuffs but not subsidies on capital, thereby enriching the wealthy and hurting the majority."

Eliahu decided to quit the coalition when Hurvitz pushed through the extension of tax rebates on industrial stock reserves and lifted property betterment tax on the homes of the rich. With Druse MK Shafik Assad, whom he brought into the now defunct Democratic Movement for Change, he formed Ahva, getting a third MK when Akiva Nof broke away from Shmuel Tamir a few months later. Eliahu claims that from the start Ahva did not commit itself either to the Likud or to Labour, preferring to sit on the fence and vote according to each issue.

"It's totally untrue that Eliahu shifts from left to right. I am consistent," he protested, brandishing his two Knesset speeches as if he were presenting evidence in court. "After all, when it came to the no-confidence motion on economic policy, Eliahu voted against the government. Nof abstained and Shafik disappeared from the building, so no one can say that Eliahu follows the Likud automatically."

His unnerving constant use of the third person when referring to himself, made him sound as if he were drafting an all-risk insurance policy for some valued client.

When it came to explaining recent developments, Eliahu explained that Hurvitz's ultimatum over the Elzoni Committee report had made him a centre of attraction in the Knesset members' cafeteria. He became particularly popular with coalition executive chairman Haim Corfu who sounded him out on the prospects of Ahva coming in should Hurvitz and the other two Rafi MKs abandon the Likud ship. "I told him my answer would be yes, should Hurvitz go, which to my mind would be the government's salvation. After all, as I told Corfu, I had always regarded Hurvitz as poison for the government. But I warned Corfu that should Hurvitz stay, I would vote against the coalition."

AS I ENJOYED my host's tea, I realized that he had not answered my question as to why he found it possible to vote for the government with Simha Ehrlich at the Treasury but not with Hurvitz there, although both ministers were equally zealous in fighting against capital gains taxation.

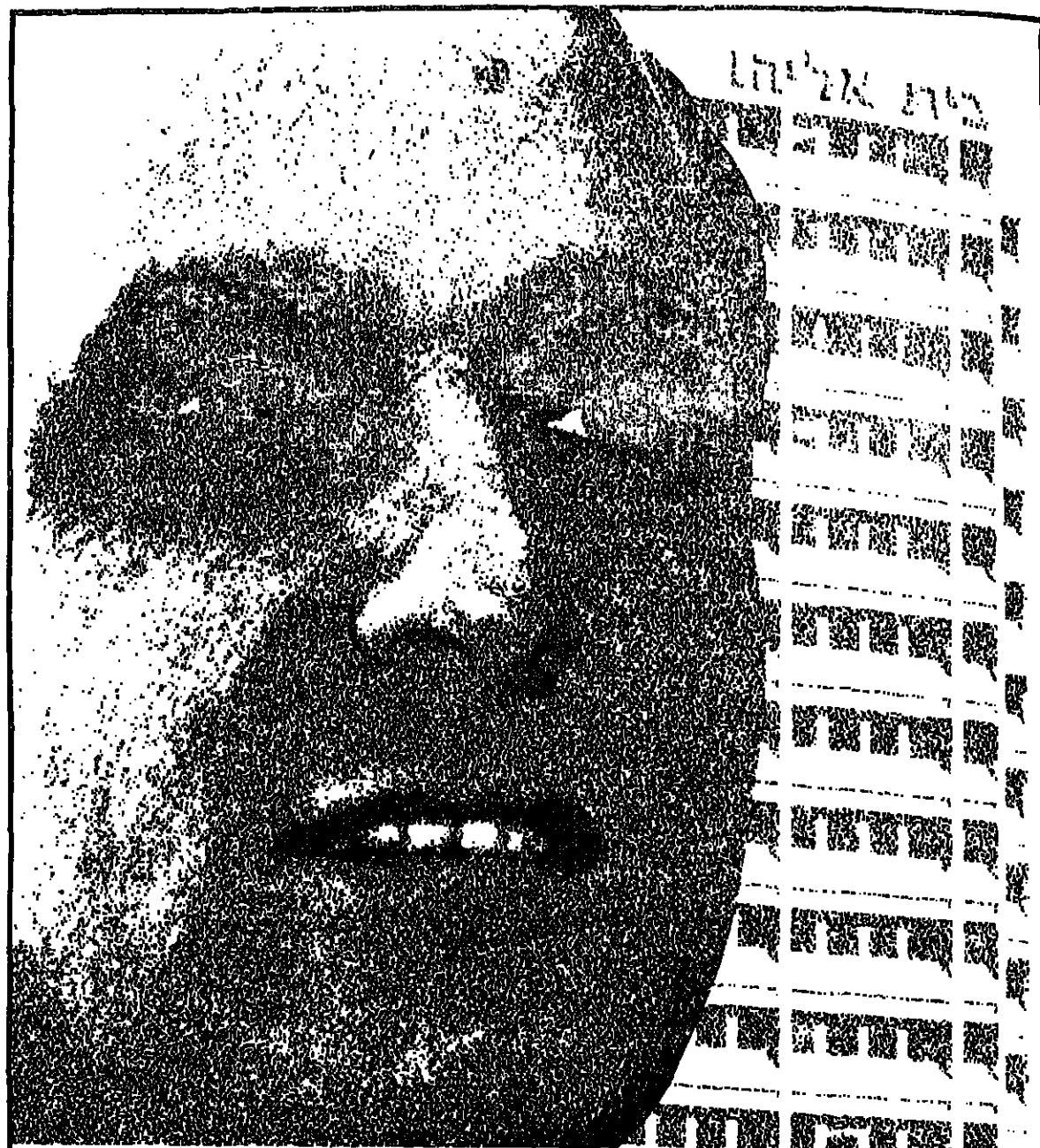
Eliahu dismissed Hurvitz's claims to have introduced budget cuts as "so much eyewash. He proclaimed last year's cuts as a victory but proceeded to introduce two supplementary budgets in the course of the ensuing year."

In Eliahu's considered view, Israel requires a finance minister with an experienced grasp of the workings of the money market and a capacity to present a properly organized budget; and he makes no bones about whom he has in mind for the job.

"Yes," he confirmed, "I did offer Ahva as a replacement for Rafi in the coalition."

Including the Treasury? I asked. "Definitely, including the Treasury," came the reply.

Warning to his private vision of "Finance Minister Shlomo Eliahu," he argued rhetorically: "After all, don't I have considerable business experience and insight into the workings of the money market?" Then with some heat, as if in



POLITICAL PREMIUM

'What our country needs is fewer experts in talking...and more practical men who have been out in the field,' says Shlomo Eliahu. The insurance executive, who has risen from the Hatikva Quarter to being mooted as the possible saviour of the faltering Begin government explains, in an interview with The Jerusalem Post's MARK SEGAL, why he thinks he could be a good finance minister.

belated response to some hostile comment elsewhere: "How can they accuse me of being in politics to make money? After all, if I should enter the cabinet I would be sure to lose lots of money." When I breathed the word "millions," he flashed back: "and many more millions you can't count." He added as an afterthought, "It would be too great a sacrifice on my part that I should not be totally serious about these matters."

He disliked "all these newspapermen" playing with the theme of Eliahu, providing Begin with an insurance policy. "Why not help rescue the government if one can be of assistance?" he argued.

Eliahu is not convinced that early elections are on the cards. Firstly, he has strong doubts whether Hurvitz is really serious about opting out, and is suspicious that the minister is engaged in some

brinkmanship. Even if Rafi should leave, however, the government might survive as a minority administration. Eliahu is still convinced he might be able to help the government get somewhere in fighting inflation and providing homes in the period left until the November deadline for elections.

WHEN I suggested that Corfu might simply have been raising his hopes in order to bring pressure to bear on Hurvitz and his Rafi Party, Eliahu appeared to shrink in his big leather chair. "You might say I was being too naive or too straight," he observed gloomily, once again harping on his sterling consistency before proceeding to explain how he had in parallel fashion been having chats with Labour.

Here he switched tracks. "Just because I concluded that this government had failed to solve the

country's domestic problems, I conducted talks with Labour. I had no intention of joining the Alignment but rather of combining with Labour on a parliamentary level and voting for the Knesset's dissolution."

He added in a confidential tone, "Labour made the offer that in such an eventuality I would have the option of running next time within the Alignment framework." He confirmed that his main contact had been with Labour Knesset faction chairman Moshe Shahal. However, Eliahu stressed, his talks with Shahal were suspended four months ago — when Nof joined Ahva — and were not renewed "except for a single meeting a week ago." He confirmed that Nof was trying to pull him and Shafik Assad into the Likud — "quite unconditionally," he added, with a look of abhorrence flashing across his face.

When I wondered how he managed to negotiate with both the Likud and Labour, Eliahu replied airily. "Oh, they approached me. I never initiated any meeting. They wanted to size me up after I announced we would vote according to each issue."

Eliahu was most protective of Premier Begin's role in the plight of the government, which Eliahu might help to bring down or alternatively join. No, he was not angry at the premier; he reserved all his ire for the broad shoulders of Hurvitz. "After all, Begin is busy with the peace process. Moreover he has never had any interest in economic matters."

On second thought, he said: "Should the cabinet fall, it is doubtful whether one can absolve the premier from responsibility. Should the public see him as carrying the blame for the government's collapse, I would understand that attitude."

ELIAHU'S offices were in a bit of a turmoil when I was there, as he was preparing to move into his brand-new 12-storey building at the junction of Ibn Gabirol and Yehuda Halevi, one of Tel Aviv's busiest areas. The insurance company will occupy the top four floors, with the boss taking the pent-house office.

It's a far cry from Eliahu's humble beginnings as a messenger boy in Migdal Insurance, just as his spacious home on the fashionable end of Rehov Jabotinsky is a long, long way from the cramped Hatikva Quarter home he was brought up in as one of nine children of a Tel Aviv City cleaning department worker.

Shlomo Eliahu is indeed the epitome of an Israeli success story, a Horatio Alger-type from Hatikva. His father was a goldsmith back in Baghdad, but arrived here without the means to pursue his vocation after fleeing the Iraqi pogroms in 1950. Their first stop was in the bewildering chaos of Sha'ar Aliya immigrant transit camp, and then for a spell they were at a *ma'ahara* near Beit Lid.

The family wanted to be near an aunt who had been living in the Hatikva Quarter since the mid-'30s — so they moved to Tel Aviv, finding accommodation in an abandoned orange grove on the road to Holon. When the floods of 1952 left them without a home, they bought a small place near the aunt.

Traces of the polio he had as a child are still evident in the stiffness of his left arm, which disqualified him from the army and prevented him being admitted as an apprentice to a bed maker in the Central Bus Station area, where his father sent him. So he got a job as a messenger at Migdal Insurance, and his quick intelligence soon got him promotion to a clerical job. In 1958, he established his own insurance agency, providing jobs for some of his brothers and sisters. (Three of his brothers hold 10 per cent of company stock, one of the managers another 3 per cent and he keeps 87 per cent.) In 1961 he made history in the Israeli insurance field by being the first broker to open a shop-front business for the public and by launching an aggressive sales campaign.

Despite bitter resistance from the cartel of 28 established insurance companies, he managed to persuade the government to issue him a licence. Eliahu opened the gates to other newcomers, and at present there are 40 insurance agencies operating in Israel.

Today he has three main branches in Tel Aviv, Jerusalem and Haifa, with a national staff of 200

serving 150,000 clients. His balance sheet for 1980 will have an estimated turnover of IS170 million (about \$22 million). Which is not bad progress from his 1966 profit of \$1 million. 1980 pre-tax profit will be \$6 million.

Eliahu is further gratified that his new building which cost him \$2 million in 1978 is worth about six times that today.

"As you see, one can make money in Israel if you work hard at it," he said, with some satisfaction. Shlomo Eliahu is a strong family man. His mother lives in his building and they lunch together every Shabbat. Indeed, each of his brothers and sisters takes turns dining with their mother every day of the week. The Eliahu family matriarch now has 23 grandchildren, he noted with pride. He himself has four children; his eldest son is currently attending the preparatory course for admittance to Tel Aviv University, where he plans to study economics and business administration.

No, he has no time for those who mix ethnic origins with politics or any other area of public life. As far as he can see, no political group based on communal origin has ever made any impact in Israel. His own family is a prime example of the intermingling of communities — his wife was born in France, and only one sister and one brother chose a spouse from the Iraqi community.

Eliahu recalled the furore the other insurance companies raised when he, a newcomer of Iraqi origin, tried to break into the field. Yet with perspective he attributes their reaction to the Israeli attitude of never forgiving anyone who has made it. "It's something basic in our people that they resent anyone else's success," he said.

Eliahu has sought to repay society for his success by helping out its less fortunate members, first by becoming vice-president of the main communal organization of his own community — the educational fund for Iraqi immigrants, which hands out 2,000 scholarships a year. He is also a governor of Tel Aviv University, a member of the board of the Tel Aviv Foundation, and treasurer of the board of the Zalman Shazar Memorial Centre. He has also been involved in the company set up by Mayor Shlomo Lahat in 1976 to help renovate the Hatikva Quarter.

Eliahu had joined the DMC after talks with Yigael Yadin and Amnon Rubinstein, and three-and-a-half years later speaks with deep disappointment of his high hopes in the deputy premier and with disdain of Rubinstein.

"The difference between Rubinstein and me is that he knows how to talk better than Eliahu. Why not? He had enough training all those years as a university professor. But what our country needs is fewer experts in talking and fewer theoreticians and more practical men who have been out in the field."

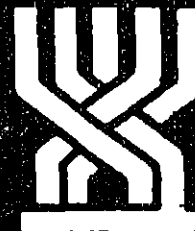
As to his political future, Eliahu says: "I don't intend that Ahva should run on its own ticket. We might appear in one of the big parties or I myself might find myself on one of the lists, either an established one or a new party."

"After my apprenticeship in the Knesset I feel that I could do so much, especially for all those still in Hatikva."

"After all, wouldn't it be a pity if a phenomenon like Shlomo Eliahu should not be able to put his administrative talents and know-how to the service of the community. Wouldn't our society be the poorer for it?" he asked, with disarming sincerity.

National Insurance Institute

Notice to the Elderly and their Families regarding



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Are you considering whether to continue living in your home, despite the difficulties, or to move to a retirement home? You can now obtain advice on this question from a volunteer counsellor, at one of the pensioners' advice bureaux.

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The National Insurance Institute offers you this service at the following advice bureaux:

District	Town	Address	Reception days	Reception hours
Jerusalem	Jerusalem	4 Rehov Ben Shimon	Sunday Thursday	9:00 a.m. — 12:30 p.m. 8:30 a.m. — 12:30 p.m.
Northern	Haifa	120 Rehov Ha'atzma'ut Town Hall, Rehov Hameyasdim Bait Katz, 8 Rehov Karen Heyesod	Wednesday Wednesday Wednesday	8:30 a.m. — 12 noon 9:00 a.m. — 12 noon 9:00 a.m. — 12 noon
Central	Haifa	72 Rehov Sokolow 39 Rehov Weimann Labour Council, 5 Rehov Habanim Patah Tikva Rishon Lezion Rehovot	Wednesday Sunday Wednesday Monday Thursday Monday	8:00 a.m. — 12 noon 8:30 a.m. — 12 noon 8:30 a.m. — 11:30 a.m. 8:30 a.m. — 11:00 a.m. 8:30 a.m. — 11:00 a.m. 8:30 a.m. — 11:00 a.m.
Dan Region	Jerusalem	30 Rehov Hakekuma 88 Rehov Jabotinsky 82 Rehov Ibn Gabirol	Monday Sunday Sunday	8:30 a.m. — 12 noon 8:00 a.m. — 12:30 p.m. Please make appointment: Tel. 03-242211, 03-218147
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Israel Theatres

The Cameri Theatre TEL-AVIV Tomorrow, Jan. 10 Wed., Jan. 11 YACOB AND LEONIDEN Tavla Tomorrow, Jan. 10, 8.00 & 10.15 TEL-AVIV Last 2 performances! Sun., Jan. 11; Mon., Jan. 12 The Rise and Fall of the Town of Mahagonny At the Cameri Tue., Jan. 13; Wed., Jan. 14	Habima THIR MISTER Tomorrow, Jan. 10, 7.00 & 9.30 Mon., Jan. 12, 8.30 LESSON FROM ALDES Tomorrow, Jan. 10, 8.30 LITTLE TEL-AVIV Sun., Jan. 11, 7.00 & 9.30 THE KETUBA Comedy, Sun., Jan. 11, 8.30
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THE U.S. OPENED UP relations with the People's Republic of China by ping-pong diplomacy. If Israel were to try some basketball diplomacy, we might look forward to recognition by the mid-'80s.

This is the deliberately-announced opinion of Sam Oakland, the first American professor to be invited to hold an academic chair in the People's Republic. He was in Israel recently on a brief visit between four months lecturing on foreign literature to faculty and post-graduates at Kwangsi College in South China and a similar assignment at Wuhan University.

At a banquet given by his hosts, the Ministry of Culture, when he arrived in Peking last August, "they announced that I was a guinea-pig. They explained further that they were thinking of inviting professors from around the world in various disciplines to share their expertise with the Chinese," he told *The Jerusalem Post*. "But I was told I was the first and therefore they would be watching me — much like an experiment."

Professor Oakland, who describes himself as "a sometime journalist," a short-story writer and a writer of poetry, served as a supper in the Korean War before going to university. He came to Israel as the guest of Israeli writer Batsheva Sherif, whom he met at the P.E.N. conference in Yugoslavia early last year.

During his visit he met with government officials, opposition leader Shimon Peres, and representatives of research and educational institutions. He would not reveal details of these meetings; but, choosing his words most carefully, gave a tantalizing picture of the prospects of certain relationships between China and Israel within quite a short time.

Question: You said that if Israel were to invite Chinese academics, they might accept the invitation? Would you care to elaborate on that?

Answer: China is opening very quickly. As they are now starting to introduce American literature and Western literature into various universities, they are looking for good people who can teach the university people. They are also looking for scientists in a number of different areas. Israel is perhaps a brain-trust all by itself and has a number of very capable scientists who would be welcome in China if the arrangements could be worked out and if there were no political demonstrations going along with the individual.

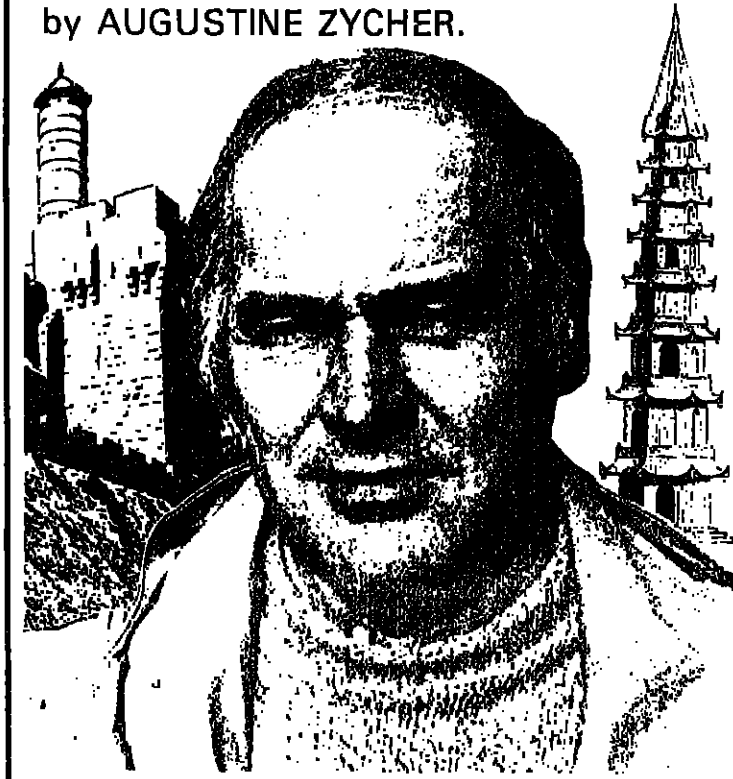
They're interested in the improvement of China and are looking for people who can help them very rapidly catch up. They think they are quite far behind in technology and they are reaching out in a number of different areas. I hinted that, if an accommodation can be reached without much fanfare, I think perhaps there can be an exchange of students, perhaps an exchange of professors, in the near future. All those have "perhapses" with them of course, but I think it is possible. It was not possible last year and it was nowhere near possible the year before, but things are happening very rapidly now.

Why would China be interested in Israel now?

One of the reasons is that, as the Chinese start to fish the sea even more than they have done and do much more research in aquaculture, they will look at those nations which have already studied the sea. They know which countries have oceanographic institutes —

Chinese delicacy

Sam Oakland, an American professor who has just spent four months at a Chinese university, chooses his answers very carefully when asked about possible future contacts between the People's Republic and the State of Israel. He is interviewed by AUGUSTINE ZYCHER.



America, Norway and Israel. And in my talks with the director of the Oceanographic Institute at Tsingdao, it seemed that they were expanding their programme and thinking about possible exchanges. No one ever says, "We are going to invite Israelis." The Chinese don't work this way.

But was it suggested that they might be prepared to invite Israelis in this field?

I was asked to recommend good people in different disciplines. I am not told I cannot recommend certain people. There is a positive approach here rather than a negative one. I was made to believe that if people are good in the areas where China needs some help, those people, regardless of nationality, will be invited. China needs to develop its technology, develop increased yields in agriculture and fish farming, and Westernize its university system.

What brings you here from China now?

I am trying to get some Chinese literature into Israeli periodicals — poetry, short stories, perhaps even some novels. And in a spirit of reciprocity, I am also trying to get some Israeli literature into the Chinese mainstream. The editors of some Chinese journals have asked me to suggest certain writers to be translated. China is interested in modern Western literature. The modern American novel is much in the Jewish tradition, and Israel is much in the Jewish tradition, and there is a connection. I don't yet know which Israeli writers I shall suggest; that's one of the reasons

I'm here. I have met with the Writers' Association here, and have arranged to have more literature sent to me.

Are you here on your own initiative?

Now let us get it straight. The Chinese are not telling me to feel out the Israelis, on diplomatic recognition. I am here on my own initiative, giving my own impressions of how I think things are going in China.

The Chinese knew you were coming here?

It was on my travel plans. Did the Chinese ask you to do anything on your trip here?

The head of the National Oceanographic Institute in Tsingdao asked me to prepare a list of what is being done in the oceanographic institutes in the world and which professors might be interested in, or amenable to, exchanging scientific information.

This included people in Israel?

It has to.

Whom did you meet with here?

I met with representatives of a number of groups — people in government; people at the Hebrew University's Truman Institute for the Advancement of Peace; representatives of the Oceanographic Institute; and people at the Weizmann Institute. Most everyone seemed very positive about the possibility of doing something on an exchange basis with the People's Republic. So I got no negative response at all. But I must reiterate that I am not acting officially in any capacity.

You are not any sort of envoy?

This is not shuttle diplomacy. I am trying to move some literatures

back and forth and I am also trying to build a few bridges. Most of it because I am here and because I am there, and no one else is here and there.

Are you the first person to have acted in this capacity in the past few years, as far as you know?

Well, there have been Israelis in China on Canadian and American passports, mostly as tourists. I don't know of anyone officially talking on any levels, now or recently.

You are prepared to acknowledge that you are talking both with Israeli officials and with Chinese officials in some sort of capacity?

The circumstances of the position are that I am in both places and I am talking. I do not represent anyone. But I am talking and I am listening.

What is your interest in promoting relations between China and Israel?

I don't have any interest. I have been asked, unofficially, to look around the world and see who might help China. My first contact with Israel was with Israeli literature, then I met some Israeli writers; then because specifically I was asked about the Oceanographic Institute here by the Chinese, I suppose that is the loose connection.

In your meetings at the Weizmann Institute, what specific things were you looking for?

It was a preliminary probe into whether or not there could be some sort of possible exchange in the future between people from the People's Republic and people from here. But only preliminary discussions. At this moment, there are no specific invitations. It is a goodwill exchange that is carried by word of mouth.

In any particular field?

In the exact sciences — physics, chemistry; perhaps in genetics.

Do the Chinese have anything in principle against trade with Israel?

The Chinese do business regularly, millions of dollars of business every month, with Taiwan.

A lot of countries are doing business with China through Hong Kong. Hong Kong is an international broker. I would say that there are probably a number of Israeli products going into China through Hong Kong. I can't say that the Chinese have been trading with Israel, but I can say that the Chinese have nothing against Israel. The only thing the Chinese are worried about in relation to Israel is the location of Israel in relation to the Arab world.

How important is the political problem to them? How much of an impediment is it to improving relations?

The big problem now is not to make the Arab world unhappy. Part of that has to do with oil. The Chinese have oil and they are rapidly developing their oilfields, using American engineers. Within a few years they may not have to be so cautious as they were just last year. That may come very rapidly. The rigs are working and the new platforms are being placed out in the water. Those things are still in the process of being constructed. It's only a matter of time.

Of course, to the Chinese, time does not matter so much. I think quite soon, we will see some exchanges between Israeli writers, Israeli scientists.

In other words, the Chinese might be prepared to risk any political flak from the Arab world because their priority is to develop their technology?

Let me put it this way: China entered P.E.N. International last year. The Chinese P.E.N. Centre is now working on hosting the international congress at the earliest possible date. It might happen in

1983, 1984, 1985. To that international congress, all the nations involved in P.E.N. will be invited. At that time, when the congress is held, Israeli writers will be in China.

Is China waiting for anything from Israel? Who would it depend on for relations to improve?

We keep going back to Israel directly. We can only go back to Israel indirectly. Israel is in the community of Western nations, Western scientists. Western academicians. The Chinese know who the best people are, in general terms. They know where the best institutions are, in general terms. They are looking around all over the world for the best. Not necessarily the cheapest.

What would Israel have to do to encourage the relationship? Is it up to Israel now?

That's a hard question. I would perhaps make some quiet offers for scholars and students. Not play it up in the papers.

In other words, perhaps China at this stage would be interested in doing things in low profile?

Low profile is a bad word. Without publicity.

Why would they want to avoid publicity? Because of the Arab world?

Yes, still, still, America opened up with something called "ping-pong diplomacy"; perhaps there could be "basketball diplomacy." You have a basketball team that is very good, I hear. The Chinese are mad basketball fans. Invite a Chinese basketball team. The Chinese have a lot of girl's basketball. Perhaps you could invite a girl's basketball team.

Are you saying that they would be open to any sports overtures?

I cannot say what the Chinese would be open to. But I think that they would now be receptive to overtures in the area of exchange of culture and sports.

There have been reports in the press about some sort of arms deal between China and Israel.

Have I seen an Israeli gun in China? No, I don't know anything about any arms deals.

What can we expect in the near future between Israel and China?

I think there will be a lot of exchanges going on between China and countries it does not recognize now officially. That is, cultural groups, scientists, writers going back and forth. I do not know when *The Jerusalem Post* is going to have a correspondent in China, but I think perhaps that in a few years there is going to be some Israeli correspondent in Peking. I don't know when, but it looks that way.

Let's go beyond ping-pong and cultural exchanges. What do you see in terms of diplomatic relations?

I think it is possible after 1984.

And why not before then?

Diplomacy is slow. Recognition is going to take some time, I think. Cultural ties, technological ties, sport ties. I think will inevitably lead to recognition.

If an Israeli citizen with no other passport were to apply for a visa to China today, what would be the likely response?

If he or she only had an Israeli passport and could be where there was a Chinese embassy, there is a possibility that a visa could under certain circumstances be issued, if there were a good reason — the exchange of business, culture or even philosophy and education.

That is, if someone could contribute something to China's particular needs, then despite the fact that that person might only have an Israeli passport, they still might get a visa?

I think this is possible even today.

TWO ARABS swooped down on the lone Israeli woman as she backed her car into an alley in an Arab village in northern Jerusalem. It was a long two minutes before the car pulled back into view.

"They knew I was from the municipality and wanted me to hear their problem," said Sarah Fox Kaminker when she stopped to pick up her assistants.

Kaminker has been prowling the alleys of East Jerusalem for the past three years, undeterred even when there is tension that keeps the average citizen out of the well-policed shuks of the Old City. The Chicago-born woman heads Team Five, a small group of municipal planners charged with working on the bulk of Arab Jerusalem outside the walls of the Old City. It is a responsibility with implications that go far beyond order and aesthetics,

housing developments across the Green Line. But the bulk of East Jerusalem, from the border with Ramallah in the north to Tsur Bahir 17 kilometres south, remained unplanned.

The planning job was given four years ago to Kaminker, a street-smart ex-New Yorker who manages to combine human warmth towards the people involved with a hard-headed sense of how things work and where the municipality wants to go.

THERE ARE MANY ways East Jerusalem could go. A "Hong Kong solution" was recently proposed by a Palestinian spokesman abroad who envisioned rows of high-rise Arab apartment buildings tipping the demographic scales in Jerusalem, at present almost 3-1 in favour of the Jews. Jewish

we want to preserve our way of life. It's still not clear whether the Arab population is ready to think about building at a higher density.

Some East Jerusalemites concerned with housing problems acknowledge that the traditional single-family house is no longer a solution. "There is no other way but to build apartment houses," says an Arab surveyor, in Shuafat, "land is just too expensive and there isn't enough of it."

A possible portent of the future is the housing complex built in Beit Hanina by contractor Hisham Nusselbeh, brother of former Jordanian defence minister Anwar Nusselbeh. With some 400 units, it is the closest thing in East Jerusalem to an Israeli-style shikun, or housing project.

Under the Outline Plans being prepared, the Arab population would increase from 110,000 today

during the past 20 years. Kaminker had come to see a family which wanted to build a two-storey house next to an existing one-storey house. During their chat over coffee in the living room, Kaminker established the number of children in the family, which of them was studying abroad, and who was about to get married. There was talk about weather, employment opportunities, the expanding city and, by the way, the application for the new building. She found the site to be less than two metres from a neighbouring building.

"Gewalt," she said when she left. "The building would cover the whole lot. It's just unhealthy."

Kaminker recommended that the application be denied but the local planning committee overruled her. "Win some, lose some," she said afterwards. "You lose a heck of a

says Kaminker. "They don't build on a comparable scale metres away." Instead of imposing the law, she attempts to find a solution that does not force Arab cultural attitudes.

"The Arabs are not community-oriented," she says. "They 'I-and-my-family-and-my-property'-oriented. It takes experience in democratic development before community develops." She had managed to break through this cultural barrier in the Baka quarter of previous assignment. The next, after initial suspicion, to invest time, enthusiasm and money in the improvement of house exteriors and their surroundings.

Kaminker's flexible approach, employed in Beit Hanina, was Greek Orthodox Church

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POST PULLOUT GUIDE

The Poster

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem
ADVENTURES OF SOLDIER IVAN KHONKIN — Political satire based on the story by Vladimir Vinovitch. Khan Theatre production (Khan, opposite railway station, Wednesday at 8.30 p.m.)

GIDEON SHERER — Excerpts of Shalom Aleichem, Bialik, Alterman. (Pargod, tonight at 9.30)

THE MERCHANT OF VENICE — By William Shakespeare. Cameri Theatre production. (Jerusalem Theatre, Sunday through Wednesday at 8.30 p.m.)

PANZA COPANZA — Humorous version of stories from the Bible presented by "Migdal" Theatre. (Tzavta, 38 King George, Wednesday at 9 p.m.)

REFUGEE — Based on the novel Hassut by Sami Michael, the play is about a woman who, during the Yom Kippur War, offers refuge to an Arab poet wanted by police for alleged subversive activities. Khan Theatre production, directed by Han Ronen. (Khan, tomorrow, Monday, Tuesday at 8.30 p.m.)

Tel Aviv Area
DER ZERBROCHENE KRUG — By Heinrich von Kleist. Performed by the Frankfurt Volkstheater. (Belt Arlosoroff, 6 Bellinson, tomorrow and Sunday)

DIE FÜNF FRANKFURTER — By Heinrich von Kleist. Performed by the Frankfurt Volkstheater. (Belt Arlosoroff, Monday and Tuesday)

THE FALL — By Camus. Directed by Niko Nial. (Belt Hoven, Dizengoff St, tomorrow at 10.30 p.m.)

IN THE PENAL COLONY — By Franz Kafka. Directed by Asher Zarfai. (Teatron Hamadragot, 163 Dizengoff, tonight at 10.15 p.m.; tomorrow at 9 p.m.)

THE KETUBA — By Efraim Kishon. Habimah production. (Habimah, Sunday at 8.30 p.m.)

THE LAST STRIPTEASE — Political satire by Yehoshua Sobol and Hillel Mitterman. (Tzavta, 30 Ibn Gvrol, tonight at 10 and midnight)

LESSON FROM ALOES — By Aithal Fugard. Habimah production. (Habimah, tomorrow at 8.30 p.m.)

LITTLE TEL AVIV — Habimah theatre production. (Habimah, Sunday at 7 and 9.30 p.m.)

A LOVELY LIGHT — Dramatization of the life and work of Edna St. Vincent Millay. English. Directed by and with Aviva Marks. (Tel Aviv Museum, Monday at 9 p.m.)

THE MISER — Moliere's comedy juxtaposing miserliness — a denial of life, and love, its affirmation. Habimah production directed by David Levin. (Habimah, tomorrow at 7 and 9.30 p.m.; Monday at 11 a.m. and 8.30 p.m.; Tuesday at 8.30 p.m.; Thursday at 8.30 p.m.)

THE RISE AND FALL OF THE TOWN OF MAHAGONY — The Cameri's production of the Bertold Brecht-Kurt Weill opera in which the ruthless town, dedicated to glutting the insatiable greed and other carnal pleasures of a capitalist society, eventually collapses. Directed by Omri Nitzan. (Cameri, Tuesday and Wednesday)

TALES OF THE GOAT-MAN — The New York Folklife Theatre. (Main Auditorium, Monday at 8.30 p.m.)

THE UNDERGROUND MAN — Adaptation of Dostoyevsky's story by Asher Zarfai. (Teatron Hamadragot, Tuesday)

VIEUX CARRE — By Tennessee Williams. Habimah Theatre production. (Habimah, Monday through Thursday)

A WEDDING — By Brecht. Cameri Theatre production. (Cameri, Sunday and Monday)

WAITING IN THE WINGS — Noel Coward's comedy about life in "The Wings" — a retirement house for former actresses. Directed by Meir Shoffman; produced by the ZOA House Drama Circle. (ZOA House, 1 Daniel Frish, Monday)

THE WINNERS — Commedia dell'Arte by Israel Manor. (Teatron Hamadragot, tonight at midnight, tomorrow at 11 p.m.)

YA'ACOB AND LEIDENTHAL — By Hana Levi. (Tzavta, tomorrow at 8 and 10.15 p.m.; Tuesday at 8.30 p.m.)

YENTL — By Isaac Bashevis Singer. Produced by the Cameri Theatre. (Cameri, tomorrow at 8.30 p.m. Thursday at 4.30 and 8.30 p.m.)

Halfa
DIONYSUS — The title is a combination of LSD and Dionysus, the mythological god of wine. The play is about intoxication — the pushing, shouting contemporary Israeli kind. Written and directed by and with Niko Nial. (Zavil, tonight)

TALES OF THE GOAT-MAN — (Auditorium, Tuesday)

TWELFTH NIGHT — By Shakespeare. Produced by Habimah. (Municipal Theatre, tomorrow through Thursday)

Other Towns
BARS — By Yitzhak Weingarten and Haim Merz. With music by Shimon Gronich. Hala Theatre production (Ramat, Sunday at 8.30 p.m.; Givat Haim, Monday at 9 p.m.; Kibbutz Baram, Tuesday at 8.30 p.m.)

BICYCLE FOR A YEAR — Documentary about the Hula Theatre's Project Group that went to Kiryat Shmona to help the community. Directed by Nola Chilton, who also initiated the Project. (Tiberias, Wednesday at 5 and 9 p.m.)

DANCE OF DEATH — Hala Theatre's production of Strindberg's play about the mutual hatred linking a husband and wife. Directed by Misha Levinson. (Yagur, Wednesday at 9.30 p.m.)

IVANOV — Chekhov's play in which the protagonist's self-hatred and despair culminate in suicide. Beersheba Theatre production, directed by Amit Gazit. (Beersheba, Beit Ha'am, Sunday through Wednesday)

THE LAST STRIPTEASE — (Rishon LeZion, Tuesday at 8.30 p.m.; Metzuah, Monday)

THE SERMON — By Haim Hazz. (Oran, Monday)

THE SUBJECT WAS ROSES — By Frank Gilroy. Beersheba Theatre production. (Beersheba, Ha'olam-Haba Hall, Sunday through Thursday)

TALES OF THE GOAT-MAN — (Kfar Sava, Hachal Hatarbut, tomorrow at 8.30 p.m.; Yifat, Sunday, Beersheba, Keren, Wednesday at 9.15 p.m.)

WOMAN ALONE — Monodrama by Simone de Beauvoir. With Ruth Segal. (Ayelet Hashahar, tonight; Kfar Sava, Beit Berl, tomorrow at 9 p.m.)

OPERA

THE ISRAELI NATIONAL OPERA — (Tel Aviv, 1 Allenby St.) Founded in 1947 by Edna St. Vincent Millay. Stage director: Zvi Feler. Rio Novello. Conductors: Alexander Turski, Ariel Lyvson. Chorus conducted by Dr. H. Pines.

MADAMA BUTTERFLY — (Tel Aviv, tomorrow)

DON GIOVANNI — (Tel Aviv, Monday)



Scene from the Cameri Theatre's production of "The Merchant of Venice," this week at the Jerusalem Theatre.

MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

Jerusalem

PIANO RECITAL — Idit Segov plays romantic and impressionistic miniatures. (Tzavta, 38 King George, tomorrow at 11 a.m.)

CHAMBER MUSIC — Poll Aas, piano, Cilla Grossmeyer, soprano, Brigitte Sulem, violin and viola. Works by Schubert, Brahms, Schumann. (Israel Museum, tomorrow)

ALL-BACH RECITAL — Gila Yaron, soprano, Michael Weintraub, flute, Valery Maiky, organ. Prelude and fugue in C Minor No. 546 for organ; Five Songs; Sonata in C Major No. 1033 for flute and organ; Sonata in A Minor, No. 1013 for flute; Three arias for soprano, flute and organ; Prelude and Fugue in A Minor, No. 543 for organ. (YMCA, Sunday)

BAROQUE & FOLK MUSIC — Danny Schwartzman, flute and piano, Cilla Jacob and Ofer Sela, flute, (Jan's Tea Gallery, alongside Jerusalem Theatre, Tuesday at 9.30 p.m.)

JERUSALEM SYMPHONY ORCHESTRA — Explorations Concert No. 1, "Composer and Performer." Christof Halfter, conductor; Siegfried Palm, cello. Solo: Three sonatas orchestrated by Rodolfo Halfter; Christof Halfter, Concerto for cello and orchestra; Tomas Maric, Ecstacy; De Falla, Three Corners Hat. (Jerusalem Theatre, Thursday)

JERUSALEM CAMERATA — Baroque music on original instruments. (Hilton, Little Theatre, Monday at 9 p.m.)

JERUSALEM BRASS ENSEMBLE — Ken Cox, David Doten, David Hilbury and Clint Correll play 18th century music — Bach, Antignani, Guami, Dervel, Heinz and others. (Anglican School, 82 Hapavim, tomorrow)

PIANO RECITAL — Zacharia Flavin plays works by Beethoven and Liszt. (Khan, Thursday)

TRIO AVENA — Concert of classical music. (Belt Belpa, Hebrew University, Givat Ram, Thursday at 8 p.m.; Entrance free)

Tel Aviv Area
ANNE SHINAR, viola, GALINA SONES, piano — Works by Sator, Franz, Brahms (Yuvai Music Association, 51 Ushakita, tonight)

PIANO AND VIOLIN RECITAL — Asit Gelsen, piano, Works by Schubert and Joplin. Marina Bodorenko, piano. Brahms Sonata for

violin and piano in A Major, op. 78. (Yuvai, tomorrow)

ISRAEL PHILHARMONIC ORCHESTRA — Charles Dutoit, conductor; Marcel Beran, cello; Yanakiev, Impromptu; Shostakovich: Cello Concerto; Tchaikovsky: Symphony No. 4. (Mann Auditorium, tomorrow and Sunday). Neville Martin, conductor; Murray Farahia, piano; Handel: Royal Fireworks music; Schumann: Piano Concerto; Shostakovich: Symphony No. 1. (Mann Auditorium, Tuesday, Wednesday, Thursday)

MUSIC SPECTRUM — In cooperation with the Israel Broadcasting Authority. Musical director Boris Barman. Boris Barman, piano, Erica Tenenbaum, soprano, Mira Zakai, alto, Chaim Taub, violin, Daniel Binyamini, viola, Emanuel Gruber, cello, Richard Lesser, clarinet. Schumann, Mary Stuart Songs for alto and piano; The Beautiful Hedwig for declamation and piano; 3 Fancies-Schubert for clarinet and piano; Quartet in E Flat Major for piano, violin, viola and cello; Prokofiev, The Ugly Duckling for voice and piano; 5 pieces for violin and piano; Schmitt, Sonata for cello and piano. (Tel Aviv Museum, tomorrow)

KIBBUTZ CHAMBER ORCHESTRA — Noam Sherif, conductor. J.S. Bach: Brandenburg Concerto No. 3 in G Major; Tartin: Violin Concerto; Mozart: Adagio in E Major, K.261; Rondo in C Major, K. 373; Holzhelm: Chaconne for Strings; Bartok: Divertimento for Strings. (Tzavta, 30 Ibn Gvrol, tomorrow at 11.11 a.m.)

ITALIAN CLASSICAL MUSIC — Bar Ilan Chamber Orchestra conducted by Eitan Avitav and soloists from the Israel Philharmonic Orchestra. Symphonies and trios by Sammartini, Boccherini, Bruch, Chelardi. (Belt Arlosoroff, 25 Sd. Shani Hamelech, Sunday)

MIRIAM MENDEL, soprano, ROMAN WALDMAN, piano — "Mignon" songs by Beethoven, Schubert, Wolf and others. (Bar Ilan University, Monday)

LIBA SRECHT, viola, MARINA BODORENKO, piano — Ben Haim: Violin Sonata in G; Beethoven: Sonata in E Flat Major, op. 12, No. 3. (Yuvai, Wednesday)

PIANO RECITAL — Ilan Reichtman plays Schubert: Sonata in A Major, op. 120; Rachmaninov: Variations on a theme by Chopin; Chopin: Ballade Nos. 1, 4, 5; and a ballad by Ilan Reichtman. (Yuvai, Wednesday)

JERUSALEM SYMPHONY ORCHESTRA — Details as for Jerusalem. (Tel Aviv Museum, Wednesday)

Halfa
TECHNION SYMPHONY ORCHESTRA & CHOIR — Dalia Atlas, conductor; Ayelet Greengard, soprano, Marina Levi, soprano, Hamutal Lulav, alto, Beethoven: Symphony No. 4; Vivaldi: "Gloria" for chorus, soloists and orchestra. (Technion, Church Hill Auditorium, Tuesday at 8 p.m. Entrance free.)

Other Towns
PIANO RECITAL — Rami Bar-Niv. (Kibbutz Ruchama, tonight)

KIBBUTZ CHAMBER ORCHESTRA — Noam Sherif, conductor, Yair Kless, violin. Tartin: Violin Concerto; Vivaldi: Concerto for Strings; Holzhelm: Chaconne; Schubert: Symphony No. 5. (Kibbutz Gat, tonight)

ISRAEL SINFONETTA-BEERSHEVA — Meir Rodan, conductor, Alexander Tamir and Bracha Eden, duo-pianists, Jean Cyprien, Sheryl Wiener, percussion. Beethoven: Concerto in C Major for two pianos and string orchestra; Bartok: Sonata for two pianos and op. 60. (Beersheba Conservatoire, tomorrow through Tuesday)

DANCE

BATSHEVA DANCE COMPANY — (Gedera, Beit Rachel, Tuesday at 8.30 p.m.)

FLAMENCO — The Flamenco Dance Troupe from Granada. (Tel Aviv, Laromne, tomorrow through Thursday)

SLEEPING BEAUTY — Video. Choreography: Pella. The American Ballet Theatre. (Tel Aviv Museum, Thursday at 6 and 9 p.m.)

CHILDREN & YOUTH

THE THIEF OF BAGHDAD — Film (Jerusalem Theatre, Sunday at 3.30 p.m.)

THE ISLAND OF CLOTHES — Musical show with puppets and actors. (Jerusalem, Israel Museum, Tuesday at 4 p.m.)

CHARLOTTE'S WEB — Film. (Jerusalem, Israel Museum, Sunday, Monday, Wednesday, Thursday)

PANZA COPANZA — For details see Theatre section. (Jerusalem, Tzavta, Wednesday at 4 p.m.)

ENTERTAINMENT

Jerusalem

BRAZILIAN NIGHT — South American music with Hullo Hantz & Co. (Tzavta, 38 King George, tomorrow at 9 p.m.)

THE DAY OF THE LOCUST — Film directed by John Schlesinger. (Tel Aviv Museum, Tuesday at 6 and 8.30 p.m.)

DONA FLO AND HER TWO HUSBANDS — Film. (Jerusalem Theatre, today at 4.30)

ECHO GROUP — Compositions to Israeli poetry: with singers, guitar, bass, drums, flute, percussion, piano. (Tzavta, Monday at 9 p.m.)

FRIDAY NIGHT AT TAVTA — Live music and a film in the series "New American Film Directors." (Tzavta, tonight at 9)

HAGASHASH HAHIVER — In a programme written and directed by Yossi Bana. (Jerusalem Theatre, tomorrow at 9 p.m.)

HURRICANE — Poetry, folk and blues. (The Plaza 22 Ben Yehuda, Monday, Tuesday and Wednesday from 9 p.m.)

JAZZ UNION — (Jerusalem Theatre, tomorrow at 9.30 p.m.)

SCOPE — Israeli rock group. (Tzavta, Thursday at 9 p.m.)

TROUBADOUR — Folk music and hot wine. (Tzavta, Tuesday at 9 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous writer. Performed by Heinz Bernard and Michael Schneider. In

English. (Hilton, Little Theatre, tonight at 9.30; King David, tomorrow at 9.30 p.m.)

SHTETL NIGHT — Yiddish and English songs by Gidon and Daniel Ziff. (Hilton, Little Theatre, Thursday at 9 p.m.)

JAZZ & NOSTALGIA — Fred Weingart, piano, Eric Heller, bass, Fred Strangs, drums. (Hilton, Little Theatre, Tuesday at 9 p.m.)

Tel Aviv Area
ARIK EISENBERG — (Oran, tonight at 9.30; Beit Hekhal, Weizman and Pines, Wednesday at 9 p.m.; Pithat Likvah, Shalom, Tuesday at 9 p.m.)

COUNTRY ROCK & ROLL BLUES — (Belt Hoven, Thursday at 10 p.m.)

(Continued on page C)

Sense and sensitivity

As a municipal planner in East Jerusalem, Sarah Fox Kaminker operates in a 'grey area where Israeli sovereignty and Arab self-interest try to accommodate each other,' writes The Jerusalem Post's ABRAHAM RABINOVICH. Photos by Werner Braun.



the normal concerns of planners.

Without anyone intending it, without Kaminker herself thinking overmuch about it, she is at the cutting edge, where the deepest political and human instincts — fear, respect, self-protection, feelings of family and nation — translate into houses and open space. Her guidelines are flexible, and she relies heavily on her own instincts as she moves through the grey area where Israeli sovereignty and Arab self-interest try to accommodate each other.

The land annexed after the Six Day War — two-thirds of the city's present territory — had no urban plan recognized by Israeli law. A legal outline plan was drawn up for the most sensitive part of this, the Old City and its environs, stretching to Government House Hill two kilometres south. Plans were also drawn up for the Jewish

nationalists would obviously prefer a pastoral East Jerusalem, for reasons that have little to do with landscape preservation. Another solution would be to make East Jerusalem a mirror-image of West Jerusalem, at least in terms of density. The municipality's solution lies well short of Hong Kong or even French Hill, but nevertheless envisions a significant increase in density.

The foremost opponents of a Hong Kong solution, says Kaminker, would be the East Jerusalemites themselves. She cites a group which has organized in Beit Safafa to build housing for young couples. "I tried to convince them not to build in the traditional way — one house on a plot of land — but to build apartment houses that could accommodate more families. They adamantly refused. They said 'We're willing to pay the price but

to 210,000, although no target date is specified. Building would be encouraged in the northern part of the city where the terrain is flatter. In the Beit Hanina area, up to six units per dunum would be permitted — the density of West Jerusalem's Rehavia quarter, for instance.

AT LEAST once a week, Kaminker and her team go into the field to examine sites for which building permits are requested and to consult residents. The two sides make their points edgewise over cups of coffee, sometimes over a game of backgammon, amidst chatter about the family.

Recently, Kaminker and her team, which includes one East Jerusalem Arab, visited the old village nucleus of Shuafat. The homes at the centre, with their traditional architecture, are hidden from view by the houses built up around them

lot more than you win."

She won recently in Silwan, where she invited 24 mukhtars and heads of hamulas (clans) to a meeting, and told them she wanted land for a school for local youngsters. The community itself would provide the land and until it did, she said, private building in the area would be frozen. The local leaders, after assembling land from several owners, offered Kaminker an acceptable site.

IN WEST Jerusalem, it would have been Kaminker who chose the site and if the land belonged to private persons, they would have simply been offered comparable land elsewhere in exchange. The Arabs, however, find it difficult to accept this procedure. "As far as they're concerned, their land means this one specific plot marked by stones laid out by their great-grandfather,"

build apartment houses for the community, made up of local Israeli law calls for property to be used for public use when they want it. The church leaders (old Kfar) that giving up land was forbidden by church law. Kaminker, who is a child centre and kindergarten, the church could retain the land, built the facilities. If the church accepted the plan.

In A-Tor on the Mount of Olives she made a point of taking needed for a kindergarten for large landowners. "We agreed when we have to but we leave the owner enough to build for his family needs."

THE AREA annexed to Jerusalem after the Six Day War contains 72,000 dunams. After negotiations for Jewish neighborhoods

Jerusalem Cinemas

Commencing Saturday, Jan. 10, 1981

CINEMA 1 ONIJO
in Jerusalem Cinema
Bines 18, 19, 24 — Tel. 412667

Fri. 14.00 Double Feature
I THE MOUSE THAT ROARED
II THE PROFESSIONALS

Sat. 18.45 THE PROFESSIONALS
21.15 KRAMER VS. KRAMER

Sun. 19.00 KRAMER VS. KRAMER
21.00 DERSU UZALA

Mon. 18.45 DERSU UZALA
21.15 MONY PYTHON AND THE HOLY GRAIL

Tues. 19.00 MONY PYTHON AND THE HOLY GRAIL
21.15 FELLINI — SATYRICON

Wed. 18.45 FELLINI — SATYRICON
21.15 JESUS CHRIST SUPERSTAR

Thur. 19.00 JESUS CHRIST SUPERSTAR
21.15 HIGH ANXIETY

EDEN
STRANGE WORLD
Weekdays 4, 7, 9

EDISON
Turkish film
PANGS OF LOVE
4, 7, 9

HAIRAH
2nd week
IT'S A MAD, MAD, MAD WORLD
Sat. 6, 8.45
Weekdays 3.30, 8.30

ISRAEL MUSEUM
Sun. Mon. Wed. Thur. 3.30
Tues. 6, 8.30 THE DAY OF THE LOCUST

KFIR
FLYING HIGH
Today at 2
Weekdays 4, 7, 9

MITCHELL
4th week
FAME
Today at 2
Sat. and weekdays 6.30, 9

ORION
9th and last week
* ROBERT REDFORD
BRUBAKER
for adults 18 and over
No complimentary tickets or reductions
4, 6.30, 9

ORNA
2nd week
LA CICALA
* ANTHONY FRANCISCA
* RENATO SALVATORE
* CLEO GOLDSMITH
Adults over 18
4, 6.45, 9

RON
THE KILLERS
* RONALD REAGAN
* LEE MARVIN
4, 7, 9

SENIADAR
A GIRL NAMED VIOLET
Sat. and Weekdays 7, 9.15

SMALL AUDITORIUM
BIVNEI HA'OOMA
THE BLUES BROTHERS
Sat. and weekdays 8.30, 9

Tel Aviv Cinemas

Commencing Saturday, Jan. 10, 1981

ALLENBY
4th week
The side splitting comedy
FLYING HIGH
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

BEN YEHUDA
4th week
Tonight 10, 12, 15
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

LE COUP DE PARAPLUIE
(Once in Paris)

CHEN
8th week
THE BLUES BROTHERS
* JOHN BELUSHI
* DAN ACKROYD
Directed by John Landis
4.30, 7, 9.30

CINEMA ONE
7th week
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

SAVAGE WORLD

DEKEL
10th week
BRUBAKER
* ROBERT REDFORD
6.50, 9.30

CINEMA TWO
WILLIE AND PHIL
DRIVE-IN CINEMA
Sat. and weekdays 5.30

SON OF THE DESERT

Tonight 10, 12.30
Sat. and weekdays 7.30, 9.30
* FRANK SINATRA
* DEAN MARTIN
* SAMMY DAVIS JR.
* PETER LAWFORD

OCEAN'S ELEVEN
ESTHER Tel. 225610

2nd week
4.30, 7.15, 9.30
LA CICALA
* ANTHONY FRANCISCA
* YERNA LIT
Directed by Alberto Lattuada
Adults only

GAT
6th week
Weekdays 4.30, 7.15, 9.30
FAME
An Alan Parker film
Dolby stereo

GORDON
REOPENING JANUARY 17

HOD
Israel Premiere

HORSCODE
WALTER MATTHAU

18th week
Hungarian film
CONFIDENCE
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
7.15, also 9.15
Commercial Film Market

TEL AVIV MUSEUM
12th week
Hungarian film
CONFIDENCE
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
7.15, also 9.15
Commercial Film Market

TEL AVIV MUSEUM
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Weekdays 4.30, 7.15, 9.30
7.15, also 9.15
Commercial Film Market

INSTITUT FRANCAIS

Sat. 8.30
JULIETTE OU L'AIR DU TEMPS
Wed. 4
TINTIN ET LES ORANGES
BLEUES
Thur. 8.30 LA PEAU DOUCE

LIMOR
14th week
* RICHARD GERE
* LAUREN HUTTON
in Paul Schrader's
AMERICAN GIGOLO

MAXIM
2nd week
BAD TIMING
4.30, 7.15, 9.30

MOGRABI
14th week
Neil Simon's
CHAPTER TWO
starting:
* MARSHA MASON
* JAMES CAAN
Tonight 10, 12.30
Sat. 7, 9.30
Weekdays 4.15, 7, 9.30

ORLY
2nd week
I WILL I WILL FOR NOW
* ELLIOT GOULD

PARIS
6th week
Marco Ferreri's
BYE BYE MONKEY
* MARCELLO MASTROIANI
10, 12, 2, 4, 7.15, 9.30

PEER
4.30, 7.15, 9.30

SOME PEOPLE JUST DON'T BELONG.

Caddyshack

* CHEVY CHASE
* CINDY MORGAN

RAMAT AVIV
AND JUSTICE FOR ALL
* AL PACINO
Tonight 10, 12
Sat. and weekdays 7.15, 9.30

SHAHAF
4th week
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
A Woody Allen film

STARDUST MEMORIES
* CHARLOTTE RAMPLING
* JESSICA HARPER
* MARIE BARRAULT

STUDIO
3rd week
4.15, 7.15, 9.30
A true story
THE ONION FIELD

TCHOLET
11th week
LIFE OF BRIAN
4.30, 7.15, 9.30

TEL AVIV MUSEUM
12th week
Hungarian film
CONFIDENCE
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
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Commercial Film Market

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Commercial Film Market

TEL AVIV MUSEUM
12th week
Hungarian film
CONFIDENCE
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
7.15, also 9.15
Commercial Film Market

woodstock

3 days of peace
music...and love

ZAFON
5th week
THE LAST METRO
* CATHERINE DENEUVE
6.45, 9.30

Halfa Cinemas
Commencing Saturday, Jan. 10, 1981

AMPHITHEATRE
* JEAN MICHAEL VINCENT
in a gripping story
DEFIANCE

ARMON
2nd week
"This is your captain speaking. We are experiencing some minor technical difficulties..."
Thank God it's only a motion picture
FLYING HIGH
* ROBERT HAYS
* JULIE HAGERTY
No complimentary tickets
4, 6.45, 9

ATZMON
3rd week
* JOHN SABAGH ("DEER HUNTER")
in a powerful and true story
THE ONION FIELD
4, 6.45, 9

CHEN
5th week
THE BLUES BROTHERS
* JOHN BELUSHI
* DAN ACKROYD
4, 7, 9.30

GALOR
From Friday 10, 2, 7
THE PUGNACIOUS BASTARDS
* Fred Williamson
TOM HORN
STEVE McQUEEN

KEREN OR
(formerly Ordan)
5th week
Beautiful Australian film
MY BRILLIANT CAREER
4, 7, 9

MORIAH
2nd week
Wonderful comedy thriller
WHO IS KILLING THE GREAT CHEFS OF EUROPE
5.45, 9

Herzliya Cinemas

7th week
Neil Simon's
CHAPTER TWO
* JAMES CAAN
* MARSHA MASON
Sat. 4, 6.30, 9

ORION
6 nonstop performances
from Friday
New piquant mystery film
MOONLIGHTING MISTRESS
Adults only

ONLY LITTLE
DARLINGS
* TATUM O'NEIL
* CHRISTIE MCNICOL
6.45, 9

PEER
4th week
An Alan Parker film
FAME
No complimentary tickets
Sat. 6.45, 9.15
Weekdays 4, 6.30, 9

RON
THE MAN WHO CAME TO DINNER
* RYAN O'NEAL
in colour
4, 6.45, 9

SHAVIT
An incredibly beautiful story
THE LACEMAKER
* ISABELLE HUPPERT

Ramat Gan Cinemas

ARMON
8th week
THE BLUES BROTHERS
* JOHN BELUSHI
* DAN ACKROYD
4, 7, 9.30

LILY
6th week
BEING THERE
7, 9.15

OASIS
6th week
FAME
Complete stereophonic sound
4, 7, 9.30

ORDEA
Sat. and weekdays
7.15, 9.30
FRIDAY THE 13th

RAMA
ESCAPE FROM ALCATRAZ
7.15, 9.30

RAMAT GAN
Following run in Tel Aviv Cinema
USED CARS
7.15, 9.30

Holon Cinemas

MIGDAL
Tel. 34183
STEEL
Friday at 10
Sat. and weekdays 7.15, 9.30

STAR
95 Sukulow St. Tonight at 11.30
Sat., Sun., Mon., Wed., Thur. 9.15

AN AMERICAN FRIEND
Tonight at 9.30
Sat., Sun., Mon., Wed., Thur. 7

THE COWARDS

Special!!!
Tues. 2 p.m. only 7, 9.15
LOOKING FOR MR. GOODBAR
Sat. 11 a.m. Tues., Thur. 4
PUSS IN BOOTS

SPANISH COURSES
for beginners and advanced
at 2.0.A. House, 1 Rehov Daniel Frisch, Tel Aviv.
New Course starts on February 3, 1981.
Registration: 13.1, 20.1 and 27.1.81; 8-8 p.m.
For further information, please call
Tel. 03-883208, 03-861658, 03-47451, 03-474427, 052-225618.

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New

THE NEW YORK Pantomime Theatre doesn't do much of it, if I can judge by its presentation of *Tales of the Golem-Man* at the Jerusalem Theatre this week.

The framework is narrative: chapters from the development of "artistic and physical expression," as the programme calls it. Pan is the narrator/star, but as far as I was concerned, the less we saw of him, the better. In the opening, he does his thing with a nymph, then charms some sheep. That is, charms people ill-dressed in sheep's clothing who crawl around on all fours and say me-e-e-h, me-e-e-h, in case we aren't getting the message.

The first half of the performance depended heavily on words and slapstick for its effects. I like words, but thought the point of pantomime was to show what can be done without them. I don't like most slapstick. So much for my prejudices.

In the beginning was a protean blob, and it moved across the stage very much as you would like a protean blob to move. But it turned too soon into "primitive man," as the programme explained, and there was much aping and gaping and vague awareness of other.

The next stage of development was Greece — the story of Echo

MIME NON EST

CURTAIN CALL/Marsha Pomerantz



and Narcissus. This, like the framework of the entire presentation, was narrative rather than drama. The act described the story, rather than making it happen on the stage out of any motivation intrinsic to the performance.

The Greeks spoke Greek, and the Romans, who were next, spoke some brand of Latin. All this was occasionally sprinkled with Hebrew, and the juxtaposition of the languages seemed to get some laughs. A Roman centurion trips

and stumbles and battles ghosts, then comes to the centre of the stage and says, "Ego centurio gloriosus est" (sic). He makes shapely-woman motions in the air, and hungry sounds. A woman hiding behind a tree finds this very exciting.

It wasn't clear whether the chapter on the Romans, and the one on the 16th-century *commedia dell'arte* were supposed to be parodies of the style or stitches in a sampler of dramatic art. Either way, they didn't work. In the *commedia*, there was the usual young lady whose father wants to marry her off to the rich old man, but she is in love with so-and-so, and her maid suggests that she become pregnant to get the old man off her back. A series of sight gags, sputtered Italian and Hebrew, sexual jokes — a memo on the art.

AFTER THE intermission, there were some signs of hope. One was Pierrot (we are now in 19th-century France) and his flower. He waters the seed, serenades the sprout to help it unfold, rejoices when the flower blooms. Finally, he loosens the soil and frees the roots to take it with him — only to see it wither and die. The performance was simple

and moving, but I think the credit goes to Pierrot himself.

With a medley of modern life, the troupe finally seemed to arrive at what it should have been doing all the time. They were shoppers appearing and disappearing on department-store escalators; they were judge, jury and accused; targets and marksmen at a shooting gallery. This, at least, was inventive and fun — and based entirely on body expression.

But the finale was yet another narrative in movement: "Man and his Work." The approach was historical, and reminded me of a long mural in the school of socialist realism. I couldn't wait for the post-industrial age, so I could go home and pull nifty faces.

The New York Pantomime Theatre is directed by Muni Yakim, a native of Jerusalem, who founded the troupe 12 years ago. It was brought to Israel by the Klatim company and the Jerusalem Khan Theatre.

The programme bears a quote from Pablo Picasso, in large print: "Mime is the exact equivalent of the gesture in painting by which you transmit directly a state of mind — no description, no analysis, no words."

Ring around the spy



CINEMA/Dan Fainaru

THE DEGREE of levity used by author Brian Garfield and director Ronald Neame in *Hopscotch* is sure to raise many eyebrows. Some specialists in espionage may actually frown, if they deign to see it at all. After all, they have been trying for years to convince us that the silent war is no laughing matter and that there is nothing amusing in this sordid and pitiless underworld from which, once you are in, there is no escape.

But *Hopscotch* does not pretend to be a course in advanced spying, and professionals of the special security branches are not the audience it was intended for. Realism or accuracy would be considered dirty words in this context, since it is absolutely clear that what Garfield and Neame had in mind was a spoof of the genre, a goon chase in cuckoo land, with plenty colourful locations, cracks at front-page items everybody reads, and a devilish story with surprises at every turn. Most of all, this is another vehicle for the formidable talents of Walter Matthau, one of the few actors today who can get people rolling on the floor by simply reading the telephone directory.

AS MATTHAU'S previous ventures with Glenda Jackson were surprisingly well received, she has been invited again to hold his hand, although her part is much slighter than anything she had in *House Calls* or *Lost and Found*. But she seems to be enjoying the ride. And why not? All she has to do is appear in a number of fashionable outfits, while the plot moves from one fancy background to another, from Munich to Salzburg, Marseilles, Washington, London, Bermuda and Savannah, Georgia.

Unlike the diabolically ruthless types to be expected in the more developed secret services, master-spies here look like utter nincompoops and behave like retarded monkeys. Come to think of it, if all KGB agents could do is sip vodka and look as debonair as Herbert Lorn, and all CIA agents were as nice and clean-cut as Sam Waterston or as obviously idiotic as Ned Beatty, this would be a much safer world to live in.

MATTHAU seems completely at ease playing the part of a top CIA executive in Europe, brought back to a desk job by a despotic chief who does not appreciate private initiatives unless they have been cleared through all the bureaucratic channels.

But the little despot (his shortness is a source of much merriment in the dialogue) doesn't know what he is taking on. The demoted executive catches the first plane to Europe, settles down comfortably in the company of an old flame turned rich widow (Glenda Jackson) and starts writing his memoirs. Each chapter is carefully typed and copies are mailed to every important intelligence base in the world.

As the memoirs describe in detail all the inglorious achievements of the dirty tricks department of the CIA, from the Bay of Pigs on, the Agency decides to send its best agents to eliminate the budding author. But the movie being what it is, Matthau is always one step ahead of his erstwhile partners, increasing their embarrassment with each new chapter he mails, and each additional failure, on their side, to capture him.

The plot wouldn't go very far without Matthau, but happily, this is the kind of part he can play in his sleep. Veteran British director Ronald Neame, lately associated with some of the bigger disaster productions (he was in charge of *The Poseidon Adventure*), may not be the most original film-maker, but he is a top-flight professional and can maintain a brisk pace, using the expertise of his cast to make the best of the dialogue and skipping over the less consistent parts of the script by keeping his camera on Matthau's face.

So even if there is no deep human experience here, and the political lesson is limited to hints that there is just as much incompetence on both sides of the Iron Curtain, it is still possible to enjoy this lightweight comedy.

Finally, a correction to last week's review. The girl in the first reels of *Bad Timing* is not dead, just dying. That makes all the difference for the girl herself, but not for the review.

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Crossed wires

ROCK, ETC.

THEY GOT two million on the dole in the UK, okay, and the IRA is trying to kneecap the country to its knees, see, and Atila the Hen sits brooding in 10 Dowdy Street, right, and everybody says it's going to get worse before it gets worse, so what are they going to listen to now that 1984 is only three years away, hey? Something semi-human, like maybe Gary Numan.

Numan, who smiles about as often as taxes go down, admits that he calculated very coldly what the sound of the Eighties in Britain must be - the cold calculation of machines. He also admits that he eschewed the guitar as too musical an instrument, and opted for the most synthetic-sounding synthesizers he could find.

The next step was to score tight-scaled melodies that only robots could enjoy bopping to, and to programme lyrics which are more strings of cue words (machine, image, reel, rewind, fade, ice, electric, vapour) than anything like statements. Finally, with Joycean detachment, Numan attempted to refine himself out of existence by looping his chanting voice in and out of all the electronics.

The latest result of this sort of computerized British suicide note set to Moog music is *Telekon* (General Music). Gary's fans - and they may be somewhat whey-faced, immobile and inarticulate, but they are legion - will not be disappointed. Numan has done more of what he has done before, a bit more sickly perhaps, but with similar effect. The statement, in other words, is the same, and the medium continues to message.

What happens, of course, is that by saying we've reached the point of anti-music and it's the point of no return - well, there's nowhere to go on to in that direction. Thus Numan's very legitimate point of view is dilled by repetition; the surprise, the novelty, the shock are gone, and the message is now only for other machines. If you're a true liquid-crystal brain, you'll be receptive to it. But the human animal wants to move on.

"This Wreckage," "The Alerash Bureau," "Telekon," "Remind Me to Smile," "I Die: You Die," "Remember I Was Vapour," "The Joy Circuit" - they all make the statement with the cold reality, emotional distance and ultimately the mind-numbing monotony of the computer print-out. We don't deny the data from the data bank. But we don't make a withdrawal for an evening's reading, either.

And can a computer commit self-parody? That's what comes across if you listen to Numan (and you're not supposed to) with your critical faculties intact. My critical faculties also tell me there is something valid, if highly calculated, going on here, and that that is enough to make it a lasting contribution to the pop culture. (It's so good it's antithetical to rock.) My faculties further tell me that if we whistle away all the computer chips of chaff, we find at least one song which - how did the machine-mad Numan stumble on it? - is outstanding as poetry. This is "I am the final silence".

"I am the final silence
 The last electrician alive
 And they called me 'the sparkie'
 I was the best. I worked them all
 New ways, new ways
 I dream of wires
 We opened doors by thinking

We went to sleep by dialing "O"
 We drove to work by proxy
 I plugged my wife in, just for show
 New ways, new ways
 I dream of wires
 So I press "C" for comfort
 I dream of wires, the old days
 New ways, new ways
 I dream of wires.

"This is not love," he growls elsewhere... "this is not even worth a point of view." Mine is, plug into it.

BACK IN THE YEAR 1970, when Mike Oldfield was just 17, he put together a sizzling synthesizer album called *Tabular Bells*. It took him about three years before he could interest a record company to release it. And it was so complicated to perform that he only gigged the bells twice. Still, the recording took off, became Britain's number-one album for 16 weeks solid, has sold millions, and still ranks in the charts.

Well, what have you done lately, Mike? Repeated himself, to a large extent and to smaller effect. That's the plain truth, and what can you do about it? What Mike has done is *QE2* (General Music), which has some invention, some lyrical passages, some nice bits, in other words, but some boring segments that seem to run on forever. Nothing offensive, but all so damn familiar. Oldfield the pioneer has become his own imitator, and that ain't flattery.

JEAN-LUC PONTY, on the other hand, has made the electric violin, once a bizarre joke-instrument, into an accepted jazz-rock means of expression, and he has the genius to keep finding new worlds to conquer with his bow. Ponty's *Civilized Evil* (General Music) ranks with his best work, from the raucous "Demagomania" right on through to the beautiful and blue "Once a Blue Planet." An all-round excellent album of intricate textures that makes for repeated listenings.

THE GROOVIES over at Reshet Gimel have assembled an international pop chart for Israel for the past year. Here's the top ten of the late, lamented 1980:

1. "Woman in Love" - Barbra Streisand
2. "Super Trouper" - ABBA
3. "Passion" - Rod Stewart
4. "Starting Over" - John Lennon
5. "Lady" - Kenny Rogers
6. "Gully" - Barbra Streisand and Barry Gibb
7. "Hungry Heart" - Bruce Springsteen
8. "Do Do Do De Da Da Da" - Police
9. "Do You Feel My Love" - Eddy Grant
10. "Don't Stand So Close to Me" - Police

TOP MALE Singers, as rated by the radio, in this order: Billy Joel, Cliff Richard, Stevie Wonder, Paul McCartney and Elton John.
 Top females: OLIVIA Newton-John, Kate Bush, Diana Ross, Barbra Streisand, and Donna Summer.
 Top groups: ELO, Police, Queen, ABBA and Blondie.

Madeline L. Kind

BARBRA STREISAND's album, *Gully*, needs no introduction, mainly because of its smash hit, "Woman in Love." After nine weeks as number one on Reshet Gimel's hit parade, it scored top marks in the station's annual hit parade for 1980.

The songs in this album were written for Streisand by the Bee Gees and have established - for anyone who still had any doubts - her breakthrough into rock. Streisand, who has been charged with "devouring" stars following her successes with Kris Kristoferson, Neil Diamond and Donna Summer, catches a ride this time on the backs of the prolific Bee Gees, and especially big brother Barry, with whom she sings two songs.

Here's hoping that after proving that she can make it with the best, Streisand will now continue in her own individual direction.

ABOUT A YEAR ago, I predicted that Donna Summer, then soaring on the disco wave with "Hot Stuff," "Bad Girls" and "On the Radio," would easily rise above the disco flood. In her new album, *The Wanderer*, Summer is trying out her versatile voice in new territory - though it is hard to say exactly what this territory is.

The album jacket depicts Summer as a waitress on the road, an image which goes nicely with the independent woman persona she's been playing around with in her previous songs. "The Wanderer" and "Harmony" comprise interesting voice variations, while "I believe in Jesus" is a back-to-basics gospel number. "Looking up" uses Summer's full-throated voice to best advantage and is my favourite.

Produced by Giorgio Morroder, the album includes a few songs written by Summer, which is probably the reason for the uneven quality of the songs.

AL STEWART'S *24 Carrots* is a splendid album of personal folk rock and ballads, even though the material does suffer somewhat from a lack of variation.

Stewart's refreshing lyrics achieve their best effects in such personal comments as "Running Men" and "Midnight Rocks." "Mondo Sinistro" makes really terrific use of the emptiness of the new wave against itself, while the softly melodious ballads maintain the necessary tension between the simple lyrics and the haunting, mysterious messages they convey.

DEEP PURPLE may be dead, but their message is alive and spreading. After *White Snake and Rainbow*, comes a third Deep Purple offshoot, *Gillan*, led by former Purple lead singer Ian Gillan.

Gillan's album, *Glory Road*, erupts with all the brutal rhythm, abrasive music and hard bite of traditional hard rock. The album reaches its high points in "On the Rocks," "If You Believe Me," and "Nervous," and includes some weird electronic effects, as in "No Easy Way."

However, the lyrics tend to be too rough on the ear and often lapse into the thud of predictable beat and uninteresting rhymes. Also, apart from "If You Believe Me," there is no relief from the taxing lyrics and music, which I find great strain. Like I said, heavy stuff.

Michal Yudelman

Rose-coloured memories



Seated (l. to r.): Hanna Roth, Yael Pearl, Sandra Sadeh. Standing: Miki Kamm, Shmuel Segal, Adie Lev, Moshe Becker, Muni Mashonov, Gideon Singer, Raphael Klachkin, Ehud Buchman, (Rachel Hirsh)

THE REVIVAL of Little Tel Aviv which is now packing them in at Habimah, is nostalgia compounded. The Dahn Ben Amotz-Haim Hefer revue was a big hit in 1959, a distant era in our fast-changing reality, to which we can look back with sentimental yearning. Produced for the 50th anniversary of Tel Aviv, the show celebrated those good old days when the inhabitants of the first Jewish town in 2,000 years were one loving mishpocha, united in their desire to build the first Jewish state in 2,000 years.

Nostalgia is a basic human response. Faced with a reality which is always grey when it is not worse, we look back for consolation to a golden age when everything was rose-coloured, everybody followed the golden rule, there was no poverty and no crime, and the future was redolent with promise. (The middle-aged, burdened with constant troubles, look back to their childhood as a period of unmarred happiness, though almost everyone I have ever known had a miserable childhood.)

The past always looks better because we will it thus. I can imagine a revue performed 30 years from now in a building erected on the site of the present Habimah celebrating the good old days of 1980, when inflation was only 135 per cent and everybody was making money on the stock market. Cabinet meetings were jolly sessions where the ministers gaily traded insults; crowds of happy young people lined up each day at the American Embassy to apply for tourist visas.

The Little Tel Aviv of Ben Amotz-Hefer team, neither of whom was born in 1909, is a place of unmitigated happiness. The motive, animating all the inhabitants is the building of the country. They speak a quaint biblical Hebrew replete with Zionist phraseology. A wife brings lunch to her construction-worker husband (he is not building a house; he is building the country), and while he eats and showers praise on her cooking, she announces in words from the Song of Songs, that she is pregnant. His mouth full of borscht, the husband goes into raptures at the thought of the first boy (it must be a boy) born in the first Jewish town in 2,000 years.

Two Sephardim, properly dressed in white with red turbans, swinging the inevitable amber beads, speak rapturously but sympathetically

THEATRE

Mendel Kohansky



Hefer. (Below) Ben Amotz.



of their Ashkenazi brethren now coming into the country: young men and women with no manners, no culture to speak of, coarse enough to do physical work - like Arabs. The two console themselves with the hope that the Ashkenazim will soon learn from them, and abandon black labour to take jobs in the post office, the customs, banks.

Any occasion is an excuse for a celebration, the entire citizenry participating. There is a ceremony with speeches and recitations to inaugurate the first street light on Herzl Street. And Purim is, of course, a big holiday, complete with a Queen Esther, a Yemeneit-maiden, to adorn the celebration.

In one scene we see the first Jewish policeman in 2,000 years, whose chief job is directing the non-existent traffic at the corner of Herzl and Rothschild. There are no thieves or other miscreants but the policeman is occasionally called to intervene when two neighbours get into a mild altercation. One neighbour, an irascible fellow, gets mad and hits the policeman, who is deeply affronted. "You hit a Jewish

policeman!", he expostulates. The culprit bursts into tears, and the policeman starts crying too. They agree to forget the incident.

THE INHABITANTS of Little Tel Aviv are all devotees of Culture, and though they speak Hebrew with religious devotion, Culture is what comes from Mother Russia. A young man wearing a broad-brimmed hat and a jacket thrown over his shoulders to show that he has a poetic soul, walks around with a book, reading Pushkin aloud. It makes him a big hit with the girls. At a tea party in one of the town's better homes a young man plays the latest record sent to him from Moscow, "Tango Mother Earth" (this is a bit of an anachronism; in 1909 the tango was still danced only in Latin America).

Warsaw is another cultural centre that Tel Avivians regard with awe. A girl just back from a visit to her aunt there talks ecstatically and at length of the opera, the theatres, the concerts she went to there while the young man desperately tries to get her into his room and into bed.

There are also some Arabs in Little Tel Aviv, denizens of nearby Jaffa who come to the Jewish town to take jobs as waiters, drivers of horse-drawn gharries, *Shabbos goyim*. They are not as Zionistically inclined as their Jewish neighbours, but they are amiable characters whose sole fault is a weakness for *baksheesh*.

Little Tel Aviv is a pleasant show one can easily enjoy and just as easily forget the moment the final curtain comes down. Shmuel Bunim, who directed the original version, is here too showing his practised hand, as the large cast moves gracefully across the large stage, tastefully equipped by Ruth Dar, number flowing effortlessly into number.

The performers seem to be having a good time going through their undemanding parts. Moshe Becker, the young actor who made a memorable debut about two years ago as the tragic hero in Agnon's *A Simple Tale*, here reveals his light touch to great advantage. I also enjoyed the performance of Miki Kamm, who combines a great voice, with whimsical charm. Of the older generation, there are the incomparable Raphael Klachkin doing a cabaret number in Yiddish, and Shmuel Segal and Gideon Singer in multiple parts.

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FRIDAY, JANUARY 9, 1981

THE JERUSALEM POST MAGAZINE

FRIDAY, JANUARY 9, 1981

מזכרון לירושלם

"A CHICKEN in every pot." Thus spoke Herbert Clark Hoover half a century ago, in one of his two campaigns for the presidency of those United States.

The American elections are just past, and our own quadrennial blood-letting not far beyond. That's one reason that we've been contemplating campaign slogans of late. For a while, we thought that the Hoover message might well be adopted by one of our political parties. (The other half of the slogan, "a car in every garage," wouldn't mean much here. We've got very few garages.)

But slowly we realized that Hoover uttered that slogan in the hard times of 1932, during his unsuccessful race against FDR. The analogy would bring on depression among our local political leaders, we realized.

And then we looked at the price of chicken, which has taken wing since the government tore down the

A pot for every chicken

MATTERS OF TASTE/Hanan Sher



protective subsidy coop some time back.

Still, we must be careful to count our blessings in these super-inflationary times. And I felt a little like the man who cried because he had no shoes the other day, when I happened by a display of cooking ware in a local emporium. We still may be able to pay IS 17 a kilo for the chicken, but can we afford the pot?

WHILE WE PERSIST in crying fowl, we continue to devour a lot of the stuff at home. It's not really any more expensive than the alternatives, and it is probably the most versatile of the animal protein sources.

So we serve chicken at least twice a week, in a variety of forms. Sometimes we roast it, sometimes we have it Southern-fried, grilled, stewed, stir-fried cooked in wine. You name it, it can be done with chicken.

One of our favourite chicken dishes is chicken in mustard and bread crumbs. It's an old family recipe, which my wife got from my mother, who says that she adapted it from a dish she once ate in a fancy restaurant.

To make it, take a cut-up whole chicken and smear it with prepared mustard, (Dijon-style mustard is best, but you can use ordinary mustard alone or mix in a little wine). Set aside in the refrigerator for a couple of hours (or overnight if you're the type who likes to plan ahead).

About 90 minutes before mealtime, prepare a mixture of breadcrumbs, garlic powder, and chopped parsley, and toss together with some oregano or marjoram. Roll the chicken pieces, still coated with mustard, in the crumb mixture, and put in a greased baking dish. Dot each piece with margarine and put in a medium-high oven for about an hour.

Crucial plays

BRIDGE/George Levinrew

Deal 1
Vul: Both

North (D)		East	
♠ J752		♠ K	
♥ A5		♥ 9762	
♦ J862		♦ 9754	
♣ A86		♣ J942	

West		South	
♠ A8		♠ Q109643	
♥ KJ1083		♥ Q4	
♦ AK103		♦ Q	
♣ K5		♣ Q1073	

The Bidding:		North		East	
North	East	South	West	Dbl	
Pass	Pass	2♠	Pass	3♥	
Redbl	2NT	Pass	Pass	Pass	
Pass	4♥	Pass	Pass	Pass	
4♠	Pass	Pass	Pass	Dbl	
All pass					

CRUCIAL PLAYS which mean the difference between victory and defeat are not always easy to spot. But one such play, from the finals of

the playoff to select the American team to participate in the 1981 Bermuda Bowl, was the key to the selection of the representative in the world championship. As described by Alan Truscott of the *New York Times*, it was reported by the International Bridge Press Association.

STARS for this deal were Jeff Meckstroth, North, and Eric Rodwell, South, of the winning team. North bid four spades because he could not tell that East — West could be set in four hearts. West led the diamond king. If you

were West, what would you play for the second trick? A lead from any suit looks dangerous. A club or a heart might give up a trick if South held the queen. A diamond would establish dummy's jack.

It was important for West not to be stuck with the lead. A lead of a low trump would not help, since the return of the suit to the ace would repeat the same dilemma. And West could not imagine that East held the singleton spade king. So he made the natural play of the spade ace, in order to follow with a low spade, and the defence fell apart.

West actually had a safe play

which he could not see, namely a shift to a heart. While this would give up a trick to the queen, it would enable the defence, when again on lead, to exit safely with another heart. The ruff and discard which declarer could thus get would not keep him from losing two spades, one diamond and one club, being set one trick.

Following the lead of the spade ace, West did exit with a spade. Declarer now established a club by finessing the ten. This enabled him to discard a losing heart, making the contract. In the replay North — South bid only three spades.

International Bridge News
The Chinese Bridge Association has been admitted to the World Bridge Federation. The Bridge Association of Taiwan, also a member of the World Bridge Federation, will be known as the Contract Bridge Association of Taipei.

Mrs. Dorothy Hayden Truscott, a

member of the winning American team at the Women's Team Olympiad, has become the world's top-rated woman player.

Ethics. Controversy has developed in the United States about a proposal to control unethical behaviour at major bridge tournaments, by the use of video tape machines with zoom lenses that can see from 200 metres away. This proposal has been challenged as depriving innocent people of their constitutional and human rights.

International Calendar
February 21 — March 2, 1981. The Annual Israel International Bridge Festival at the Accadia Hotel in Herzliya. Details to be announced.

July 11 — 25, 1981. Annual European Bridge Championship in Birmingham, England.
October 19 — 30, 1981. Bermuda Bowl for the World Championship at the Hilton Hotel, Rye, New York.

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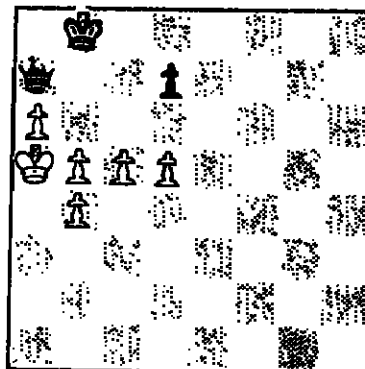
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White to play and win (6-3)
SOLUTIONS. Problem No. 2997
(Sells). 1. Nxb7 2. Rb2 Ka6 3. Bb5
Kd5 4. Bf1 a3 5. Rb5 Ka4 6. Bg2 a2
7. Bc6 a1 Q 8. Rb1, and wins.

THE FAR EAST IN MALTA
ZIGZIDUREN JINRONG
(Mongolia) (China)

1. e4 c5 2. Nf3 d6 3. d4 e4 4. Nd4
Nf6 5. Ne3 a6 6. f4 Qc7 7. Be2 e7
8. Be3 Be7 9. 0-0 Nc6 10. Qc1 0-0
11. Qg3 Nd4 12. Bd4 b5 13. a3 Bb7
14. Bd3 Bc6 15. Rael Rad8 16. Kh1
Qb7 17. Qh3 h6 18. Rf3 Nh7 19. Rg3
e5 20. f5 Ne5 21. Qh5 Be8 22. Qg4
de5 23. Be5 f6 24. Bf4 h5 25. Qh4 Ne6
26. Nd5 Bc6 27. Bd6 Rd6 28. Nf6 Rf6
29. Qf6 Bf7 30. Rg7. Black resigns.

V. HORT E.E. TORRE
(Czechoslovakia) (Philippines)
1. e4 e5 2. Nf3 Nc6 3. Bb5 a6 4. Ba4
Nf6 5. d3 d6 6. c3 Bc7 7. Nbd2 g6
8. Nf1 Bg7 9. Ng3 0-0 10. 0-0 Re8

11. h3 h6 12. Be3 d5 13. b4 Na7
14. Bb3 Bc6 15. Qc2 Nb5 16. Rad1
Nd6 17. e4 d4 18. Bc1 Bd7 19. a4 c5
20. bc5 Nc8 21. c6 Bc6 22. c5 Bd7
23. Nd2 Qc7 24. Ba3 Bc6 25. Rb1 h5
26. Rb2 Rb8 27. Rf1 Bf8 28. Be4
Bc4 29. Qd4 Nd7 30. Rc2 Na7 31. Ne2
Nc6 32. Qd4 Rcc8 33. Nc4 Nd8
34. Rb-b3 Ne6 35. Nd6 Rd8 36. f4
Nd5 37. Be5 Bd6 38. Bb6 Qe7 39. f5
e5 40. f5 Ne5 41. Bd8 Rd8 42. f6 Qf6
43. h4 Ne4 44. de d3 45. Qb3 Bb8
46. Nd4 de 47. Qg3 Kh8 48. Ne2 Ba7
49. Kh2 Rg8. White resigns.

HANDOKO S. GARCIA
(Indonesia) (Cuba)

1. e4 Nf6 2. Nc3 e6 3. e4 d5 4. e5 d4
5. e6 dc3 6. bc3 Qf6 7. d4 e5 8. Qe2
Be7 9. de5 Qg6 10. Nf3 0-0 11. Qe3
Nc6 12. Be2 f6 13. 0-0 Re8 14. Bd3
Qh5 15. Re1 Bd6 16. Be4 Ne5 17. Ne5
Re5 18. Qd4 Re4 19. Re4 Bh2 20. Kf1
Bf5 21. Qd5 Kh8 22. Re3 c6 23. g4
Qd4 24. Qf3 Qg1. White resigns.

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B. HUND N. GUPRINDASHVILI
1. e4 g6 2. d4 Bg7 3. Nc3 c6 4. g3 d5
5. Nge2 de4 6. Ne4 Bg4 7. Bg2 Nbd7
8. c3 Ngf6 9. Nf6 Nf6 10. 0-0 0-0
11. Re1 Qd7 12. Qb3 Rf8 13. Nf4 Bf5
14. d5 c5 15. e4 Rac8 16. a4 h5 17. a5
Ng4 18. h3 Ne5 19. Bd2 e6 20. Be3
ed5 21. Nd5 Ne6 22. Re8 Re8 23. Bf6
Bh3 24. Bd5 Qf5 25. Re8 Re8 26. Qb7
Qf6 27. Qc6 Qe7 28. Qg6 Kf8 29. Qh5
Be6? 30. Qh8x.

White — Kf1; Qd4; Rf1, Rf1;
Bb2, Bg2; Ne3; Pa2, b3, c4, f2, g3,
h4, (13). Black — Ke8; Qc7; Ra8,
Rh8; Re8, Bf8; Ng4; Pa7, b7, d7, e6,
f7, g7, h5. (14). Black to play. 14. —
Be5 (counting on 15. Qf4 Qf4 16. g4,
but there followed a surprising reply).
15. Qf4? Qg3 16. Qh8 Kc7
17. Nd5 ed (17. — Kd6 18. Qf8)
18. Rael Kd6 19. Qf8 Kc6 Kc6 20. ed5
Kh5 21. Qe5! (21. a4?? Kd6, and
Black wins). Black resigns. (Cuartas
— Hes, Dortmund, 1980).

Bb4, Bg2; Pa2, b3, c4, e2, f2. (11).
Black — Kh7; Qh2; Re8; Bg7; Ng4;
Ph6, d4, e4, f7, g6, h6. (11). Black to
play.
1. — e3! (threatening e4; f2, f3 then
2. — Nf2 followed by Nh3 and Qg1,
mating) 2. fe Qg1 3. Kgl Qc3 4. Kh1
Nf2 5. Kgl Nh3 6. Kh1 Qg1! 7. Rgl
Nf2 8. Kh2 Be5x. (Gergen — Tzivilz,
correspondence game, 1970-72).

SURPRISING REPLY
White — Kgl; Qd4; Rf1, Rf1;
Bb2, Bg2; Ne3; Pa2, b3, c4, f2, g3,
h4, (13). Black — Ke8; Qc7; Ra8,
Rh8; Re8, Bf8; Ng4; Pa7, b7, d7, e6,
f7, g7, h5. (14). Black to play. 14. —
Be5 (counting on 15. Qf4 Qf4 16. g4,
but there followed a surprising reply).
15. Qf4? Qg3 16. Qh8 Kc7
17. Nd5 ed (17. — Kd6 18. Qf8)
18. Rael Kd6 19. Qf8 Kc6 Kc6 20. ed5
Kh5 21. Qe5! (21. a4?? Kd6, and
Black wins). Black resigns. (Cuartas
— Hes, Dortmund, 1980).

THE BRILLIANT TOUCH
White — Kf1; Qd4; Rf1, Rf1;
Bb2, Bg2; Ne3; Pa2, b3, c4, f2, g3,
h4, (13). Black — Ke8; Qc7; Ra8,
Rh8; Re8, Bf8; Ng4; Pa7, b7, d7, e6,
f7, g7, h5. (14). Black to play. 14. —
Be5 (counting on 15. Qf4 Qf4 16. g4,
but there followed a surprising reply).
15. Qf4? Qg3 16. Qh8 Kc7
17. Nd5 ed (17. — Kd6 18. Qf8)
18. Rael Kd6 19. Qf8 Kc6 Kc6 20. ed5
Kh5 21. Qe5! (21. a4?? Kd6, and
Black wins). Black resigns. (Cuartas
— Hes, Dortmund, 1980).

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5. Hebrew University:
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3. Knesset — World Rel. Zionist Women. 26 Ben Maimon. Visit our projects: Call 02-662468, 03-69203, 03-78992, 708440.
4. American Mizrahi Women. Free Morning Tours — 20 Balfour Street, Jerusalem. Tel. 633503.
MISCELLANEOUS
Plant a Tree with your Own Hands! For details and/or tour reservations, call Jewish National Fund, 02-635261/13.
Jerusalem Biblical Zoo, Schneller Wood, Romema, Tel. 814822, 7.30 a.m.-7 p.m.

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American Mizrahi Women. Free Morning Tours — Tel Aviv, Tel. 220187, 243106.
PIONEER WOMEN-NA'AMAT — Morning Tours. Call for reservations: Tel Aviv 256096.
Haifa
What's On in Haifa, dial 04-640840.

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Faculty of Arts
Faculty of Social Sciences
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Faculty of Medicine
Sackler School of Medicine:
Studies leading to an M.D. (registration Sunday and Wednesday only) School of Communication Disorders
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An explanatory booklet "Mikrat Shnat Hattumudim Tav-Shin-Men/Bet, and registration forms are available (IS 18) at Diyanon, Publications Unit, in the basement of the Music Academy Building, Ramat Aviv campus, Sunday, Tuesday, Wednesday, 9 a.m. — 6 p.m., Monday, Thursday, 9 a.m. — 6 p.m. and Friday, 9 a.m. — 1 p.m.
You can also send a registered letter (a Diyanon, Publications Unit, P.O.B. 39288, Ramat Aviv, 61 392 Tel Aviv, enclosing a postal order for IS 18.
Candidates currently serving in the Israel Defence Forces or who are abroad, and students of Tel Aviv University who wish to add to/change the subjects studied must register at the normal time. Grade yod-bet pupils are asked to read carefully the section Talmidat Kivot Yod-Bet, in the chapter, Sidrei Rishum.
Registration hours at the Registration and Admissions department:
Sunday — Thursday, 9 a.m. — 12 noon
Tuesday also 1 — 5 p.m.
Queries can be handled by phone:
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ART GUIDE

Notices in this feature are charged at \$2.50 per line including VAT; insertion every Friday costs \$15.00 including VAT, per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agents.

Jerusalem
MUSEUMS
Israel Museum, Exhibitions: Permanent Collections of Judaica, Art and Archaeology; Israel Observed — paintings, prints, drawings and photographs by 10 British artists; Morris Louis art collections American art (1912-62); Trends in Geometric Abstractions after Cubism. Kupka; Illustrations to the "Songs of Songs." The Faith-Dorian and Martin Wright Gallery of Oceanic and American Indian Art. Galerie Vison Nouvelle, Khuzat Hayotzer, V.S. Hamache. Original prints. Tel. 02-819864, 28031.
Jerusalem Artists House, 12 Shmuel Hanagid St. Exhibition and Gallery, open daily 10 a.m.-6 p.m.
Tel Aviv
MUSEUMS
Tel Aviv Museum, Exhibitions: Micha Ullman: The Surface. Drawings, 1970-1980. Earth Work; Osvaldo Romberg: emotional analysis of art history. Photographic Heritage of the Holy Land, 1839-1914. European and American Art Collections.
Yehuda Court Museum, 10 a.m.-10 p.m. (collections 10 a.m.-5 p.m.). Fri. closed. Sat. 10 a.m.-2 p.m. (tickets to be bought in advance) and 7-11 p.m.

this week at the israel museum jerusalem
GALLERY TALK
Friday, 9.1 at 11.00 a.m.
FUNCTION AND DESIGN IN THE TALMUDIC PERIOD
Guided tour in English at the Rockefeller Museum
Saturday, 10.1 at 8.30 p.m.
Pol. Ass. piano, Clita Grossmeyer soprano and Shmuel Magen cello.
Programme: Franz Schubert, Johannes Brahms
Tuesday, 13.1 at 4.00 p.m.
THE ISLAND OF CLOTHES — a musical show with puppets and actors (ages 3-10)
Tuesday, 13.1 at 7.15 p.m.
MESOPOTAMIA AND IRAN IN ANCIENT TIMES — Talay Ornan (Neighbouring Cultures Gallery)
Tuesday, 13.1 at 6.00 p.m. and 8.30 p.m.
"THE DAY OF THE LOCUST" (USA 1978)
Dir.: John Schlesinger, with Donald Sutherland and Karen Black
SPECIAL CONCERT Saturday, 17.1 at 8.30 p.m., Shlomo Gronich
ADULT COURSES Registration has opened for the second term of adult courses at the Ruth Youth Wing
Sun, Mon, Wed, Thurs, 10.00 a.m. to 12 noon, and 2.00 p.m. to 4.00 p.m.
VISITING HOURS:
ISRAEL MUSEUM: Sun, Mon, Wed, Thurs, 10 a.m.-5 p.m. Tues. 4-10 p.m. Fri. and Sat. 10 a.m.-2 p.m.
SHRINE OF THE BOOK: Sun, Mon, Wed, Thurs, 10 a.m.-5 p.m.; Tues 10 a.m.-10 p.m. Fri. and Sat. 10 a.m.-2 p.m.
BILLY ROSE SCULPTURE GARDEN: Sun, Mon, Wed, Thurs, 10 a.m.-5 p.m.; Tues 10 a.m.-10 p.m. Fri. and Sat. 10 a.m.-2 p.m.
ROCKEFELLER MUSEUM: Sun-Thurs, 10 a.m.-5 p.m. Fri. Sat. 10 a.m.-2 p.m.
GUIDED TOURS IN ENGLISH AT THE ISRAEL MUSEUM: Sun, Mon, Wed, Thurs, 11 a.m. Tues. 4.30 p.m.
TICKETS FOR SATURDAYS: Buy in advance at Museum, main hotels, and ticket agencies.
THE MUSEUM SHOPS OFFER A WIDE SELECTION OF QUALITY GIFTS. 10% DISCOUNT FOR MEMBERS.

1 p.m.; 4-7 p.m. Sat. and holidays 11 a.m.-2 p.m.
Old Yehuda Court Museum. The life of the Jewish community in the Old City, mid-19th century-World War II. 6 Reh. Or Haim, Jewish Quarter, Old City. Sun-Thurs, 10 a.m.-5 p.m.

Other Centres
Herzliya
Herzliya Museum: 1. Lippy Liphil retrospective sculpture Exhibition. Also on show: graphic exhibitions — Matti and Mitell 1980, and "Penta" by Julienne Julien. Open daily 5-8; Fri 11-1; Sat. 11-1, 5-8. Wolfson St., (Vad Levantim).

publio
israel film archive, jerusalem
Fri. 14.00 Pretty Baby — Mella
Sat. 18.00 Starbuck — Rema
Sun. 21.30 Heart of Glass — Hezoz
Mon. 19.00 Of Human Bondage — Davis
Tue. 21.30 Blonds Venus — Dietrich
Wed. 18.00 Visual Nature of Film — feature no 2
Thurs. 21.30 Queen Christina — Garbo
Fri. 18.00 Flash and the Devil — Garbo
Sat. 21.30 Gold Rush — Chaplin
Sun. 14.00 L'Annee — Balduino
Screenings at Beit Agnon, 37 Hilla St.

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JERUSALEM POST MAGAZINE

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Fri closed Sat. 10 a.m.-2 p.m., 2-11 p.m.
Helena Rubinstein Library, Sun, Mon, Wed, 10 a.m.-4 p.m., Tue, Thur, 10 a.m.-1 p.m., 4-8 p.m. Graphics Study Room, Mon, Wed, 10 a.m.-1 p.m., Tue, 5-8 p.m.
Tickets for Shabbat should be bought in advance — at the Museum, Hadran or one of the other agencies.

EXHIBITIONS

Micha Ullman: The Surface. Drawings, 1970-1980, Earth Work.
Gallery talk: Wednesday, 11.30 a.m. — by Lea Kochav.
Osvaldo Romberg, Mythologies from Altamira to Monet, an emotional analysis of art history. Video film at entrance to exhibition.
Meeting with Osvaldo Romberg, and the curator of the exhibition, Saturday at 8.00 p.m.
Photographic Heritage of the Holy Land, 1839-1914 — closes Jan. 17.
Israel Art Collection. A new selection, including works by Nahum Gutman, European and American Art Collections. New in the collection: Maury Gottlieb, Portrait of Anna.

MUSIC

Music Spectrum, in cooperation with Kol Yisrael. Musical Director: Boris Berman. With Miri Zaki, Erica Tenenbaum, Chaim Teub, Daniel Blyumini, Emanuel Gruber, Richard Lesser, Boris Berman. Works by Schumann, Prokofiev, Scriabin.
Saturday at 8.30 p.m.
Explorations, the Jerusalem Symphony Orchestra. "Composer and Performer" — Post-World War II Spanish Music. Conductor: Christobel Halfter, Spain. Soloist: Siegfried Palm, cello, Germany. Works by Soler, Halfter, Marco, De Falla.
Wednesday at 8.30 p.m.
Francois Shapiro Prize Contest, Stage A.
Sunday, 10.00 a.m.-1.00 p.m. and Monday, 1.30-5.30 p.m. Open to the public. In cooperation with the America-Israel Culture Fund.

DANCE

Cine-dance, dance in the cinema, in cooperation with the Central Library of Music and Dance, in the cinema. A special programme of dance films, with special cinematic works. Ballet "Adagio," "Pas de Deux," by Norman McLaren, "In a Rehearsal Room," "Symphonie Mécanique" after Fernand Léger. Music: Pierre Boulez. "Entr'acte" (Director: Rene Clair, with Marcel Duchamp and Man Ray). Walk Around Time. Marce Cunningham/Jasper Johns.
Wednesday at 9.00 p.m.
Video-dance, "Sleeping Beauty" (120 min.). American Ballet Theatre.
Thursday, 6.00 and 9.00 p.m.

THEATRE

Aviva Marks presents: "A Lovely Light." Poems and letters of Edna St. Vincent Milley. Monday, 9.00 p.m.

CINEMA

Blizalom (Confidence). Berlin Festival prize, 1980. Colour, 120 min. In Hungarian with Hebrew and English subtitles. Sunday-Thursday, 4.30, 7.15, 9.30 p.m.; Saturday, 7.15, 9.30 p.m.
Commercials Marathon — Best of U.S. French and other cinema and TV commercials. 1980. Tuesday, 8.00-11.00 p.m.

FOR CHILDREN AND YOUTH

Prints II. Sunday, kindergarten pupils and parents. Monday, 3rd-8th graders. Wednesday, Thursday, 1st and 2nd graders. 4.00-6.00 p.m.
Eighth Meeting of Secondary and Junior High School Students. Sunday, 6.00 p.m.

SHABBATBARBUT

In cooperation with Tel Aviv-Yafo Municipality, Shabbat, 11.00 a.m. Moderator: Yitzhak Livni.

HELENA RUBINSTEIN PAVILION, 6 REHOV TARSAI

Pavilion closed. Opening of exhibition: Mexico — arts and crafts and folk art. Thursday, January 29, 8.00 p.m.

ACTIVITIES FOR PARENTS AND CHILDREN

Compulsory kindergarten pupils. Registration and advance payment for entire series IS 400. Tel. 299750. First meeting postponed to January 15.
Registration for Youth-Workshops — February — June, 1981.
Groups for painting and creative activities (grades 4th-8th). Painting and sculpture (grades 9th-12th) for children resident in Tel Aviv (as shown by identity card) or who are friends of the Museum (with card). Prior registration and payment (IS 250), 9.00 a.m.-12 noon. January 11-13 for grades 4th-8th; January 14-15 for grades 9th-12th. No priority for children who participated in previous workshops.

Beth Hatefutsoth

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Exhibitions

1. Beth Hatefutsoth hosts the exhibition — A Century of Jewish Settlement in Western Canada, prepared by the Jewish History Society of Western Canada.

2. The Closed Curtain — The Moscow Yiddish State Theatre — 20 creative years of modern Yiddish theatre in the USSR after the Revolution; presented through photographs rescued from Moscow's archives.

Guided tours (Hebrew) Tuesday, Wednesday, 4.00 p.m.

Event

Famous (film in Jewish History) — Natan Zach, THAI lecture by Dr. Zvi Shapirah (in English).

Beth Hatefutsoth, 11.18, at 8.30 p.m.

Tickets for the event — at the information desk.

Organized tours must be pre-arranged (Tel. 63-425181, 8.00 a.m.-1.00 p.m.).

Visiting hours: Sun, Mon, Thur, 10.00 a.m.-5.00 p.m.; Tue, Wed, 2.00 p.m.-9.00 p.m.; Fri closed. Sat. 10.00 a.m.-2.00 p.m. (informal free study area of the Museum is not in operation on Saturdays).

Children under 8 years of age not admitted.

Beth Hatefutsoth is located on the campus of Tel Aviv University (Gate 2).

Klagman St., Ramat Aviv.

Bus: 13, 24, 25, 27, 58, 49, 74, 75, 872.

Habimah's folly

Gil Goldfine

LEIB Shteiman has launched his "New Painters Association for the Promotion of Art in Israel," an organization of "new artists whose work will (newly) navigate the foundations for the art of painting in Israel."

After reviewing the contents of an inaugural exhibit of paintings and drawings (figurative and non-objective) by Shteiman and nine of his students (Shteiman claims to teach some 500 artists) in the foyer of Habimah National Theatre, one can only conclude that: (a) Shteiman's artistic talents, his ability to capture the spectator's imagination and enrich his aesthetic experience, are minimal; (b) the works by seven of Shteiman's nine students rest purely on amateur levels; (c) two of his students (Zev Ben Dor and Yitzhak Nir) show as much talent, if not more, than their master; (d) if this exhibit has been mounted to prove the worth of Shteiman's new association it has quite failed.

In the Shteiman constellation, talent is measured by technical and material achievement only. Although there are signs of adequate drawing, other elements like slick rendering, high-gloss glazing and optical illusions are advanced as the hallmarks of excellence. In addition, subjects and objects are packed into kitschy situations which are derivative and redundant.

More disturbing is the fact that Habimah, an institution funded by public and governmental monies

has lent its support to such a venture. What with Bank Discount's sponsorship, some visitors to this show might be led to think that Shteiman's project has achieved cultural and financial credibility.

Shteiman, born in Russia, is a graduate of the Leningrad Academy and was a member of the Soviet Artists Association before coming here in 1972. Keeping within the academic tradition of his own training Shteiman has instructed his students in all the heroic and sentimental tricks of the trade but has neglected to teach them what the real energies in art are all about. His "Association" stands little chance of becoming a viable organization. (Habimah National Theatre Foyer, Habimah Square, Tel Aviv). Till Jan. 17.

THE Lithuanian-born South African artist, Israel "Lippy" Lifshitz (1903-1980), was a sculptor and educator who invested years of his creative career struggling to incorporate into single works three very basic spheres of influence: the mystic simplicity of African tribal art; reductive abstraction indicative of mid 20th century modernist schools; and the imposing drama of his Jewish heritage.

This mixed stylistic dilemma is reflected over and over again in Lifshitz's memorial retrospective (he died two months before the opening), an exhibit charged with a good variety of carved, modelled and assembled pieces. Lifshitz made great use of found volumes and forms. Chunks of stone, shells, cast-off pieces of ivory, slabs of boxwood

and aluminum spare parts were collated into original sculptural concepts.

Lifshitz was continually concerned with the overriding spiritualism that a single or multiple form could evoke. This aura of the human and the spiritual changes in dimension and depth from serious realistic bronze portraits of the late 1940s to his last works, a series of vertical aluminum, copper and stone wands. Somewhere in mid-career, however, Lifshitz's sculptures became derivative and eclectic.

While Lifshitz's output was uneven, a vital thread runs throughout, probably his most telling characteristic: a dedication and fidelity to material, not merely for its own sake but as a vehicle for the invention of fresh combinations. (Herzliya Museum, Herzliya). Till Jan. 17.

SUBJECTIVELY, and one imagines ideologically as well, kibbutznik Yaddi Rubin is passionate about the place where he lives. A single hill becomes a recurring arc onto which contoured trees and simplified dwellings are set. Differently described in each square frame, Rubin's images, like his choice of abstract pink and grey colour values and contrapuntal brushed surface textures, are filled with a mixture of placid sensuality and strong, uncompromising drawing.

Rubin has, in an unorthodox fashion, gouged overlapping linear geometric shapes into the plywood panel. This intaglio technique, when shuffled with broad empty fields of graphite and acrylic paint, tends to fuzz architectonic facts and assists Rubin in maintaining a landscape convention. (Julie M. Gallery, 7 Glikson, Tel Aviv). Till Jan. 19.

Minimalist variations

Meir Ronnen

KOCHI DOKTORI, who works in the U.S., is showing recent works on paper and on paper mounted on canvas. There are three series, at least one of them meant to be kept together as a whole. Each of the three consists of a number of variations on a thematic idea, presented in fairly simple and — at first glance — simplistic terms. But the longer one looks the more one sees in them and admires Doktor's ability to ring the changes on these otherwise quite simple concepts.

The biggest and most interesting work is a mural of 28 sheets, each painted in different colours, the fairly uniform background being divided up, or qualified by, the addition of two stuck-on silver rods. Each fairly flat ground is cleverly made up of two complementary colours, not sufficiently melded together to deaden the resultant liveliness (complementaries, when fully mixed together before application, dance out into dead greys). The sheets also relate to each other. Above all, the placing of the rods is, throughout, quite masterly.

A second series of five canvases is even more tempestuous in use of effective impasto, which also covers two sheets placed in varying vee-like formations on each work.

The final series consists of pieces of flattened yellow metal rods affixed at both ends to sheets of white paper with blobs of a tar-like substance (actually black acrylic mixed with an impasto-forming gel). The

configurations are, however, merely decorative, partly because Doktor falls for near-symmetry and uses too many elements; he is at his best when at his most austere. (Gallery Gimel, new premises, King Shlomo 4, Jem). Till Jan. 23.

NERIO BURCATT was born in Argentina and studied art at La Plata. He first came to Israel in 1973 and settled here three years ago. His fiery, colourful abstract paintings on paper employ a technique he keeps to himself. Burcatt appears to stain pigment right into and through the paper and the various effects recall those achieved with monotype and frottage methods. Occasionally, the effect is that of batik. His colours are generally startling, sometimes harmoniously pleasing, but the approach seems largely instinctive. If Burcatt can devise more personal and better defined compositional problems, his flair for colour and mastery of technique will come to real fruition.

At the same venue a self-laught young sabra from Ein Karem, Yoav Rosen, shows a number of satirical drawings, illustrations and cartoons in an eclectic variety of styles and techniques, from Sempé to Surrealism. A cartoonist, like an artist, must work in a style of his own, one compounded of self-identifying technique and an individual mature outlook. Rosen needs the benefit of instruction and the accumulation of more experience. But while this show is premature, it is certainly evidence of an emerging talent. (Jerusalem Theatre Gallery, For New Artists). Till Feb. 1.

Original debut

Ephraim Harris

YEHUDA INBAL's first show is of abstract, geometrical acrylics built chiefly on small circles, line being relegated to the rear plane. Colour is mainly green and red, a notable exception being the black and white "clubs" design from playing cards. Clear and clean work combines the rational and the aesthetic through titles, e.g. scientists, moves in chess etc. and catalogue explanations. One example will suffice. "Newton" depicts a large square of green circles in two shades, from which one is missing to be found below in a red container — explained as the story of the falling apple and the discovery of gravity. Without this knowledge, the painting stands by itself for its spatial sitting of the two parts and harmonious countering of the red. An original show, in which the superior items are based on the maxim "less is more." (Danya Gallery, Haifa).

URI REISMAN shows more of his usual minimalist oils, several having been seen previously. Of the brown and green landscapes, two of the best, a road winding into the mountains and another along a cliff top, are familiar. However, first place goes to a blue sky, yellow wall and olive ground, blind alley caught between two irregular and undefinable black ovals. The portraits, also with a minimalist trend, are uneven. (Abba Khoushy Centre, Haifa). Till Jan. 14.

NAZI ART

Meir Ronnen

NO SOONER had the international visitors to the 1936 Olympic Games left Berlin, than the Nazis began to plunder and remove "degenerate art" from the country's national museums. Thus began an era which was, among other — more terrible — things, to cut Germans off from the achievements of modern art until the early Fifties, when the first Kass: "Documenta" reintroduced Picasso and other moderns.

In its place the Nazis offered a carefully orchestrated substitute: social, allegoric and symbolic realism, dehistoricized and existing in a totally national — and militarist present. This art offered not only the glorification of the Teuton knights, the S.A., the S.S., the Wehrmacht and the virtues of death in action, but a pantheon of German virtues: working (farmer) families, motherhood, love of animals and music, joy in the naked body, hero-worship (of the Leaders). Together with bombastic architecture and carefully designed pageants and military spectacles, art became a potent weapon in the hands of the Nazi propaganda machine, (as it already had in Mussolini's regime). Interest in art was also presented as a virtue in itself — if it was the "right" art of course. There is every indication that the vast majority of German artists went right along with the Nazi line.

To set the seal on long established but gradually heightened policy, the Nazis in 1937 organised the first "Great German Art Exhibition." Nearby, they presented the now famous — or infamous — exhibition of "Degenerate Art" which gave Germans their last — and best ever — look at Picasso, Chagall, most of the great Expressionists, etc. etc. The show was closed when the Nazis realized that the degenerates had drawn over two million visitors, three times the number who went to the Nazi-inspired show nearby, despite the theatrical ballyhoo that accompanied the latter: parades, headlines, newsreels, fests, and cultural speeches by the Führer.

What the Nazis offered was banal kitsch, some of it seemingly innocuous, some of it in appalling bad taste, some of it sickeningly concerned, in the great German tradition, with violence and violent death. Since the end of the 1,000-year Reich, nearly all of it has been largely hidden away. ART IN THE THIRD REICH by Berthold Hinz (New York, Pantheon Books, 300 pp. \$7.95) gives us an excellent peek at it, as well as an excellent historical account and evaluation. Hinz, born during the war, is a West Berlin Professor of Art who was a leading contributor to a catalogue for a show of Nazi art in Frankfurt in 1974. His watchdog to this book is the Italian partisans! "Don't Forget."

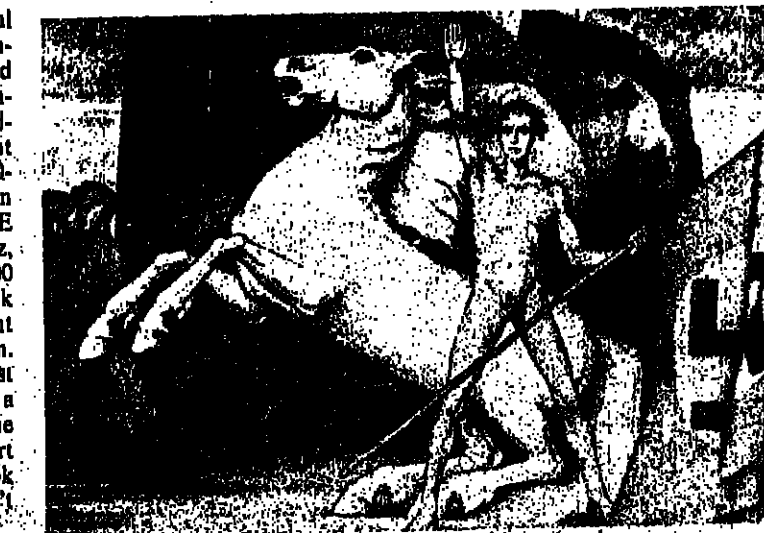
Hinz juxtaposition of sentimental genre painting, pin-up symbolism (with lots of breasts and public hair) and the death and brutality oriented paintings, seems to perfectly illustrate a schizophrenic aspect of German tradition. The symbolic works seem to fit Hanna Arendt's conception of the "banality of evil." They certainly express the phil-



Richard Rudolph: "Conrades."



Elk Eber: "This Was The S.A."



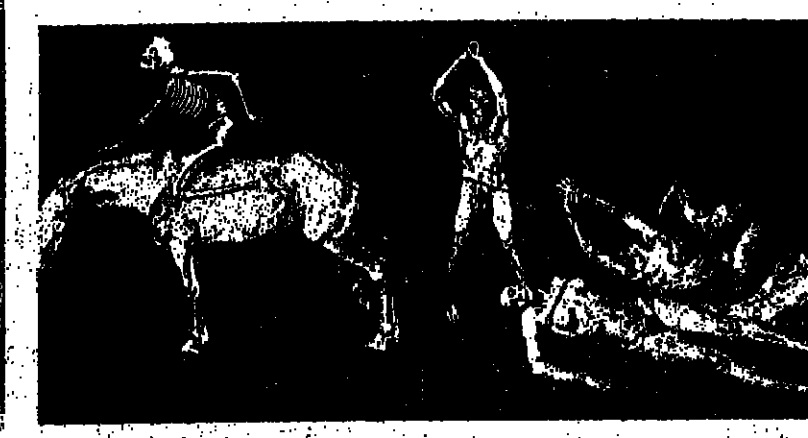
Walter Haack: "Young Germany" (railroad mural, Braunschweig).

lowness of Nazi Kultur. What is even more surprising was the readiness of many German painters, like S.S. man Elk Eber, to depict the S.A. and S.S. as ugly brutalised automatons, a point not taken up by Hinz. What Eber painted as a Nazi ideal might just as well have been used as anti-Nazi propaganda!

Looking through this book, one is struck: time and again by the willingness of German painters to see the physiognomy of the German people



Arthur Kampf: "January 30, 1933."



Thomas Baumgartner: "The Doctor's Battle with Death."

ple and German soldiers in a curiously undressed light, even when depicting them in highly idealised or highly symbolic settings. It's as though the Nazi artists, in making heroes out of ordinary people, accented their ordinariness instead. As for the cult of might, it has long been a pervasive part of German tradition. Expressing brutality in their own faces may have seemed to the Nazis a perfect natural thing.

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10,000 dunams of Arab-owned land remained. The bulk of this is hilly and empty of housing. Under the municipality's proposed new Outline Plan only some 12,000 dunams is available for building. The rest is designated for open space.

Since the Outline Plan has not been approved for most of East Jerusalem, building would have been almost entirely frozen had it not been for a special clause in the Planning and Building Law, Paragraph 78. This permits limited development, at the discretion of the local authority, while an outline plan is being drawn up.

Employing Paragraph 78 on an unprecedentedly massive scale, the city has declared some 7,000 dunams of East Jerusalem available for building. Only low-density construction is permitted, however — generally no more than two units

per dunam — during the interim period. Although the Arabs may complain about Israeli regulations, says Kaminker, it is they themselves who are best served by such regulations. "We want them to build decent housing and it's rules and regulations that help make decent housing." Under Jordanian rule, as recently as the 1960s, she adds, streets only three or four metres wide were permitted in built-up areas.

Plans for the 16 Arab neighbourhoods outside the Old City are presently being drawn up or have already been submitted to the District Planning Commission for approval. During the deposition period, the Arab residents affected will be able to file objections. The approval process is expected to take at least another two to three years.

MEANWHILE, Kaminker continues on her forays into East Jerusalem, something she had begun long before undertaking her present job. She came to Israel late in 1966 after working five years for the New York City Planning Commission. She joined the National Parks Authority team planning the national park around the Old City shortly after the Six Day War. That task took her on foot through Silwan and other Arab villages skirting the park, a reconnaissance mission that elicited occasional barages of stones from suspicious villagers. "I was stoned by the best people in town," she says casually, but she admits the experience was frightening.

She has an honest affection for East Jerusalem's Arabs and a sense of mission. During a visit last week to Issawiya, she and her party were invited home for coffee by a resident of the poorer end of the village. He had met them by chance and had no business to conduct with them. "This always happens," said Kaminker. "The hospitality is wonderful." Mattresses were spread in the sun outside to dry off the damp which permeated the old building and excellent coffee was served in tea glasses, apparently for lack of coffee cups.

IMPRESSED by the tranquility projected by their impoverished host, the Arab member of Kaminker's team said "Life is a balance scale. The more you have, the lower you go. The less you have, the higher."

Kaminker had come to Issawiya with her team and archeologist Amos Kloner of the Antiquities Department, who wanted her to designate the old section of the village for preservation. There were stones he said, that probably date back to the Second Temple.

Kaminker needed persuading. Preservation would only be justified if the buildings could be put to some use, she said. "If society wants to take a building out of private use because it represents a public good, then society has to be willing to pay for it and not impose the burden on private owners." In the end, she agreed that much of the old centre was worth preserving as an open-air museum illustrating early forms of construction in Arab villages. This would eventually mean expropriation of the houses, she said, and payment of their full value to the owners.

On the way out of the village, Kaminker caught sight of a new apartment with neat shutters built atop an old one-storey structure. "You can have the old buildings," she said. "What I really like to see is a modern apartment in which people can live like human beings." □



(Opposite) Kaminker with Issawiya mukhtar, centre, and local residents. (Above) Buildings in background are several hundred years old.



(Above) Rural Issawiya, with Hebrew U. Mount Scopus tower visible on next ridge. (Below) Local couple, centre, invite planners for coffee.



Take a hint from Henry...



Kissinger's bookshelves are crowded with an eclectic collection of modern mysteries and histories. Bismarck's works and eight volumes of Metternich's "Memoirs and Documents," in German. One table against a wall is covered with the latest issues of The New York Times, The Washington Post, The Christian Science Monitor, The Baltimore Sun, The Observer, The Times of London, Die Welt and The Jerusalem Post. Hanging behind his desk, which he rarely uses, is a painting of Nancy and a series of playful cartoons of himself.

Excerpt from New York Times Magazine article.

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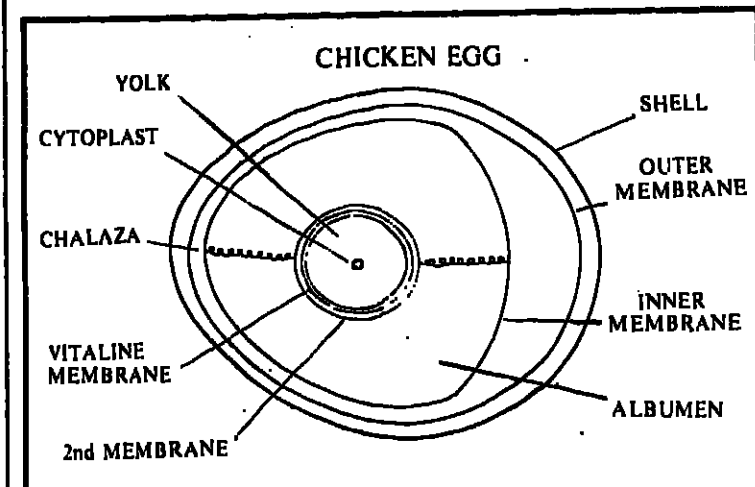
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Eggs in space

Embryos probably cannot develop in a gravity-free environment, according to Prof. Hepzibah Eyal-Giladi. But she's not able to test her theory in a space capsule. She explains why to EVANS JOHNSON.



TWO QUESTIONS:

Why did the chicken cross the road?

Answer: She wanted to escape a bleak future in some aerospace programme.

What's the one thing we probably won't have to worry about if humans colonize outer space?

Answer: Overpopulation.

If the theories of an Israeli zoologist prove true, any husband and wife who hope to settle on a space station in the weightless realms had better believe in something less than zero population growth.

Following her experiments with chicken eggs, Hebrew University professor Hepzibah Eyal-Giladi is fairly certain that embryos cannot develop without gravity — and it's embryos of one sort or another that evolve into every life form.

The professor has a passion for eggs — scientifically. "I don't eat eggs, except maybe once a month," Eyal-Giladi is quick to declare, but the things she does with them would leave even the Beatles' "Egg Man" slack-jawed with wonder.

In the basement of the zoology faculty, which is humbly housed in a five-storey aging stone structure next to Jerusalem's city hall, the professor and her staff raise chickens. Nothing unusual about that. What is unusual is that their eggs are "aborted" long before the hens have a chance to lay them.

The abortion process — removing fertile, fragile eggs from a bird's uterus — was invented by Eyal-Giladi, and she says "this is the only laboratory in the world that works with aborted eggs."

The professor has been interested in embryos for decades. Previous to a year's research in the U.S. in 1964, she concentrated on amphibians. In frogs, for instance, the eggs are fertilized and develop after they are laid; so the entire growth process can be observed.

In America she joined a team that studied the development of life inside chicken eggs. She found that the researchers never studied eggs before they were laid. More surprisingly, she learned that the eggs came from a chicken farm where they often lay in the hot sun for several hours before they were collected. The heat worked as an incubator and by the time the eggs reached the laboratory they were well along on the development trail.

Comparing amphibian eggs with those from hens, she found "most of the development of the latter was over by laying time." The solution? She went "inside the chicken," and she hit upon the abortion procedure.

AN EGG is a very active, if fragile, thing. After fertilization, a chicken's fruit winds its way towards the uterus, where it will stay for about 20 hours until it is laid. En route to the uterus, the embryonic cell is wrapped in an oozy mantle of albumen protein, coated with several layers of protective membranes, and double-belted to one of those layers.

During those 20 uterine hours, the hard outer shell is formed and the egg rotates as many as 300 dizzying times. However — and this is part of Eyal-Giladi's discoveries — the embryo ("yolk" to us consumers) doesn't spin about. "The yolk," she says, "is actually in an aquarium." It floats, without revolving, in the centre of the transparent albumen.

How does she know? Not content to "go inside the chicken," the professor slices "windows" through the shell and the two membranes which surround the albumen. She covers the space with "glass or plastic" which is "glued into place."

Then, using another special brainchild, she places the egg in a machine which simulates the rotation inside a hen's uterus. The eggs are kept at the same temperature and humidity as mama hen's insides, and life goes on behind the glass.

Watching the embryos develop, she saw several amazing things. First, the reason the yolk does not revolve with the egg is that it is flexibly attached to the inner albumen membrane. Two "ropes" — chalazae — twist between yolk and membrane like supply rubber bands and keep the yolk dead-centre in the shell, while allowing it to remain sunny-side-up as the world turns.

The cytotast, which is the nucleus of the embryo and rides on the outer surface of the yolk, slides along the yolk, grows, and flexes itself near one of the two terminals of the chalazae. Once in place, it resembles a small white disc and is called a "blastoderm." Its main claim to fame appears to be a disappearing act.

As the embryo starts its development within the blastoderm, its shape is aligned along the longer axis of the egg, with its tail end pointing out towards the shell and its head downward towards the yolk.

Previous researchers had decided that the egg's rotation caused the embryo to align itself along the axis. Eyal-Giladi, who had watched non-revolving amphibian embryos develop, doubted this, so she prevented the eggs from rotating.

The axis of symmetry only becomes fixed 14-16 hours after the egg initially enters the uterus. The professor removed the extremely thin-shelled eggs before then, and found that whichever way she placed the eggs vertically in an incubator, the cytoplasm rose to the top, and ended up at a slightly off-centre, oblique point because of the interference of the chalaza at that end of the yolk. "The cytoplasm is always up, or at least tries to be," she says.

CONTRARY to all earlier supposition, Eyal-Giladi found that it is not the egg's rotation but gravity that forces the blastoderm to migrate. The cytotast is lighter, less dense than the yolk — even though it contains 60,000 embryonic cells. In effect, the yolk "sinks" and the cytoplasm "rises up" on the yolk surface until it lodges against a chalaza, where it grows as a blastoderm into a chick embryo.

Once the axis of symmetry is determined, the blastoderm cells begin to "flake off" on the yolk five-sixths of the embryonic mass have fallen away.

The cells fall off, starting at the top of the blastoderm, and fill up a cavity between it and the yolk. That filled hole eventually evolves into the embryo's head. Eyal-Giladi observed the cell fall-off by noting changes in the visual quality of the blastoderm.

At first it is opaque, murky, but as time passes, a transparent area begins to form near the top of the blastoderm and gradually grows downwards until it fills out the centre of the nucleus.

Since the cell build-up is essential in forming the embryonic head, without it there'd be no chicken.

"Without gravity," she is certain, neither the cell-shedding, nor "the shifting of the cytoplasm" would take place.

Gravity is one of the "principal forces in the universe and is used by every kind of animal," she stresses, and "can induce polarization in any system."

Where is there no gravity? In a vacuum. And which vacuum does science hope to fill with people? Outer space.

EYAL-GILADI has a fresh problem. "I've reached the point where I have to experiment in space," she says. But Israel is not considered part of Europe, so she cannot place some of her spinless eggs aboard a Euro-rocket space capsule.

She hopes someone in Europe will, however, before some future cosmic couple try to set up house in orbit.

Meanwhile, she'll stay in her lab, fine-tuning the systems she's found more useful than frying-pans for dealing with chicken eggs. Why does she continue? "I'm just doing it out of curiosity and because I think science is fun," she says with a twinkle in her eye.

"If you want to be just practical, you miss the point. You have people who are doing only pure science, to provide ammunition for others who apply the discoveries practically."

The author is a Jerusalem-based journalist.

IN 1838, Heinrich Heine wrote of "the deep affinity that prevails between these two ethical nations, the Jews and the Germans." Together, he predicted, they would create in Germany "a modern Palestine" which would serve as "the home of philosophy, the mother-soil of prophecy and the citadel of pure spirituality." Within decades, Heine's prophecy was to be wonderfully fulfilled with the emergence of what George Steiner (in *Language and Silence*) called "Central European humanism."

German genius, industry and wealth were reinforced by a massive infusion of Jewish energy and talents, revived after centuries of hibernation in the ghetto. There was a wave of artistic and scientific creativity unparalleled in intensity, diversity and originality since the Renaissance: Marx in political, social and economic theory; Freud in psychology; Einstein in physics; Mahler, Schoenberg, Kurt Weill, Otto Klemperer and Bruno Walter in music; Fritz Lang, Billy Wilder and Josef von Sternberg in the cinema; and Hermann Broch, Kafka, Alfred Döblin, Nelly Sachs, Else Lasker-Schüler, Ernst Toller, Franz Werfel, Lion Feuchtwanger, Jakob Wassermann, Karl Kraus, Walter Benjamin and Arthur Schnitzler in literature.

The Jews emerged into the light of secular day endowed with moral earnestness, respect for learning and culture, and a facility for language and abstraction. They were impelled towards excellence by a desire to become "Germans" (Heine, Marx, Mendelssohn-Bartholdy and many others were baptized), and by the pariah's wish for acceptance and success. They had extraordinary energy.

AS FREDERIC GRUNFELD puts it, in this splendid new book on the Jewish intelligentsia of Berlin and Munich, Prague and Vienna in the first third of the 20th century, the Jewish outpouring reminded one of "the breathlessness of the long-distance runner... as though they knew from the first that they had so little time." (Kafka offered a different image. He wrote that German Jewish writing was merely a temporary expedient, "as though for someone writing his last will and testament, just before he hangs himself.")

But real "fusion" and acceptance, even — and perhaps especially — in their heyday, eluded them. They remained peripheral; they were often outcasts. According to Steiner, it was the tension of existence as outsiders, the perpetual inner turmoil and daily outer tribulations, which gave them much of their innovative force.

Grunfeld studies the careers of a number of Jewish intellectuals who, in his view, embodied the productive and ultimately tragic consequence of German and Jew in Central Europe.

Perhaps because of his theme, Grunfeld's attempt to explain German antipathy is narrow and limited: "The apparent but sometimes real Jewish domination of German culture inevitably inspired jealousy and resentment among gentile peers, and a popular backlash of indignation. Soon after World War I, many Germans complained that 'German culture was passing into Jewish hands,' writes Grunfeld. Indeed, as early as 1911, the critic Moritz Goldstein wrote: 'We Jews are administering the spiritual property of a nation which denies us our right and our ability to do so.'"



Ladies and gentlemen, for your delectation and delight we proudly present... "The Good Old Days Songbook: Sixty Songs from the Golden Age of Music Hall" (BBC, £7.95). They are annotated by Peter Gammond.

Graveyards of Humanism

PROPHETS WITHOUT HONOUR by Frederic V. Grunfeld. London, Hutchinson. 349 pp. £8.50

FIN-DE-SIECLE VIENNA by Carl E. Schorske. London, Weidenfeld & Nicolson. 378 pp. £15.

Benny Morris

YEARS LATER, Kafka put it another way: The German Jewish writers had created "a gypsy literature that had stolen the German child from its cradle and trained it, in a great hurry, to perform any which way because someone had to dance on the tightrope." (The tightrope, of course, was the normal setting of the Central European Jewish intellectual's performance).

In considering this furious German reaction to Jewish intellectuals, Grunfeld places more stress on alleged Jewish "contrariness," innovation and radicalism. Many Germans branded Freud's theories as "Jewish psychology." Einstein's theory of relativity was dismissed as "Jewish physics." And Mahler, some critics charged, composed "music with a Jewish accent."

Many Germans thought that accent alien, de-stabilizing, revolutionary; some called it the devil's work.

Critic-philosopher Theodor Lessing symbolized Jewish iconoclasm. He led campaigns for adult education, social welfare, women's rights and law reform in Wilhelmstrasse Berlin. An almost pathological cause-seeker, in 1908 Lessing founded the first German Association Against Unnecessary Noise. Its principal targets were "the piano-playing plague, the automobile plague, the bell-ringing plague, road construction noise."

In the summer of 1914, Lessing tried unsuccessfully to enlist fellow thinkers in a pacifist revolt against the slide to war. Even during the liberal Weimar years he found sticks with which to prod and beat the authorities. In 1924 he tried to get the elders of the city of Hanover to declare a "day of repentance" to mark the execution of local "werewolf." Friedrich Haarmann, who had murdered 27 boys and young men. An opponent of capital punishment, Lessing argued that society shared Haarmann's guilt.

But Lessing was a minor Jewish irritant when compared with poly-shaking Marx, mind-shaking Freud and universe-shaking Einstein (Grunfeld ignores Marx, who belongs to an earlier period). They challenged the staid world-view of the German bourgeoisie, and moreover, caused metaphysical doubt.

GRUNFELD PUTS his finger on an important truth when he writes of Einstein and Schoenberg: "In proposing a new approach to physics and tonality they may, after all, have robbed the German public of something it regarded as essential to its well-being — the categorical absolute that dinner's at seven and all's right with the world. The outcry over Einstein and Schoenberg was... central to the whole question of the German-Jewish intellectuals as the inveterate troublemakers and askers of questions... In German society Jews were seen as 'elements of instability... (busily) chipping away at the foundations of German certitude.' As Grunfeld points out, it was not only gentiles who saw the Jews in this way. "Wherever there was agitation," noted the Jewish popular novelist Jakob Wassermann, "wherever the social demands were made, the Jews were in the front line... Jews were the Jacobins of the epoch."

Only deep metaphysical shock can account for the manner in which Viennese music-lovers received new Schoenberg compositions. In 1905, at the premiere of *Pelleas and Melisande*, the audience was "seized by a kind of madness," and in the middle of the performance made for the exit. In 1908 a riot occurred at the premiere of the *Second String Quartet*.

Freud himself had noted that it was not "entirely a matter of chance that the first advocate of psychoanalysis was a Jew."

Resentment at competition and alleged Jewish iconoclasm and radicalism — "The Jews are a people whom totalitarian barbarism must choose for its hatred," wrote George Steiner — undoubtedly contributed to modern anti-Semitism, and to the difficulties and inner turmoil of the German Jewish intellectual. Yet they cannot fully explain the collapse of Weimar liberalism, the rise of Hitlerism and, above all, the centrality of anti-Semitism in Nazi ideology and practice.

Alfred Döblin, the author of

JEWISH OPPOSITION to "parochial ferocity" and nationalism only reinforced Christian hatred of the Jew as sectarian precursor, father figure and Christ-killer; unclear alien in an Aryan environment; and cheat and usurer. After the sudden resurgence in Central Europe of Master-Race thinking at the end of the 19th century, and its crystallisation in the 1930s, a massacre of the rival Chosen People was clearly indicated. The rival claim to Divine Election and Destiny gave Nazi anti-Semitism its obsessive metaphysical quality.

Quite apart from the discussion of the roots of modern German anti-Semitism, Grunfeld has marvellous portraits of Else Lasker-Schüler, Lessing, Hermann Broch, Kafka, Ernst Toller, Walter Benjamin, Karl Wolfskehl, Alfred Döblin and others.

Some Jews, in particular such members of the highly assimilated upper middle class as Toni Cassirer, the wife of the philosopher Ernst Cassirer, claimed never to have encountered anti-Semitism in Germany before Hitler. Her exiled husband continued to regard himself as a "German philosopher, torn from the German earth." And he once explained: "This Hitler is an error of history. He does not belong in German history at all." Novelist Lion Feuchtwanger maintained their best efforts, the Nazis never succeeded in making the Germans anti-Semitic.

BUT MOST German Jews had had other experiences. Walter Rathenau, son of the founder of AEG, the German equivalent of the General Electric Corporation, and, briefly, foreign minister of the Weimar Republic, recalled: "In the youth of every German Jew there comes a painful moment which he will remember for the rest of his life, when, for the first time, he becomes fully conscious that he has come into the world as a second-class citizen; that no ability of accomplishment can liberate him from this condition." Rathenau was shot dead by ultra-nationalist officers in 1922, a few months after becoming Foreign Minister.

Intolerance towards Jews, and the alights it provoked, explains why, "so many Jewish students... turned into champion fighters, winning 13 gold and three silver medals in foil and sabre during the first twenty-odd years of the modern Olympics."

Gentle intolerance often intensified the Jew's interest in his own roots. Kafka several times began to study Hebrew and planned to emigrate to Palestine. He was fascinated by Yiddish theatre, and by "real" (orthodox) Jews and their language and customs.

ELSE LASKER-SCHÜLER, in her usual impractical, successful way, ultimately reached safety and Palestine (via Switzerland) during the Second World War. Her last years as an old and unknown eccentric — and one of the greatest German poets of the century — are movingly described by Grunfeld.

But Zionism attracted only a handful of the leading German Jewish intellectuals, among them Gershom Scholem and Martin Buber. The critic Walter Benjamin occasionally spoke of moving to Palestine but couldn't bring himself to leave his beloved Europe, even after bitter years of exile from Germany.

Berlin Alexanderplatz, consciously rejected Zionism. It could not solve the political, social and economic problems of most of the world's Jews, he argued. He conceded that the Zionists might succeed in establishing a state. "But for how many? And what will they have accomplished? They will have soldiers, statesmen, industrial workers — as though the world did not already have enough of those. But they will not produce a Bergson or a Spinoza." "...The world must be made more human"; this was the solution to the Jewish problem. His arguments were echoed by George Steiner, a refugee from Germany, in *Language and Silence*, four decades later. But the world did not become more human.

Lessing, who had predicted in 1925 that if Hindenburg were elected to the presidency, a darker "Nero" would rule from the wings, fled to Czechoslovakia. Germans put a price of 80,000 marks on his head. And on August 30, 1933, he was murdered at his desk by Czech Nazis.

ERICH MUHSAM was arrested in the round-ups following the Reichstag Fire. At Sonnenburg concentration camp the guards singled out the poet for special treatment. Upon his arrival, they smashed his glasses, pulled out his hair, and broke his teeth. He asked to be allowed to write to his wife; the SS guards broke his thumbs. He was beaten mercilessly but refused to be goaded into suicide. He was hung by his torturers in a latrine at Oranienburg on July 9, 1934.

For others, death came more slowly, after the protracted suffering of gradual exclusion and exile. Walter Benjamin lived for years as an impoverished exile in France. Attempting to escape after the French collapse, he was arrested by the Spanish police and informed he would be handed over to the Vichy authorities. He took an overdose of morphine and died on September 27, 1940.

Ernst Toller reached safety in New York. But the spectacle of unbroken Nazi successes, and his own exile, drove him to suicide in May 1939.

Others reached England or the New World and had a new lease of life. But Central European humanism had been done to death. Grunfeld's is a fitting requiem.

IF ORANIENBURG and Auschwitz were the graveyards of Central European Humanism, perhaps Vienna was its birthplace. In his beautifully produced new *Fin-de-Siecle Vienna*, Prof. Carl Schorske of Princeton University examines the links between culture and politics in the capital of the Austro-Hungarian Empire at the turn of the century.

The book's seven essays describe the creative efflorescence of Freud, Gustav Klimt, Oskar Kokoschka, Schoenberg, Arthur Schnitzler and Hugo von Hofmannsthal, and examines the rise of the anti-Semites Karl Lueger and Georg von Schonerer — Hitler's "mentors" — to political prominence, which was a partial response to the philosophical-artistic revolution. Schorske clearly implies that the experience of Vienna was but a prelude to similar developments in Germany which reached their culmination — in the arts and in politics — during the early 1930s.

The book, whose tone is scholarly, even at times heavy, is adorned by wonderful reproductions of works by Klimt, Kokoschka and Schoenberg.

The Israel Academy of Sciences and Humanities

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PORTANT DES INDICATIONS DE DATE JUSQU'À 1540

by Colette Sial et Malachi Beit-Arié

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Illuminating distortions

THIS SELF-PROCLAIMED omnibus takes us on a tour through the 9,000-odd pages of Koestler's output (six novels, five volumes of autobiography, 19 volumes of essays and one play), illuminated by the author's running commentary.

My metre-long Koestler shelf attests to my having read most of it, and the present condensation is, therefore, *déjà vu*. I am, in this instance, not so much reviewing a book as reviewing a mind, and a restless, questing, inquisitive one at that.

The book is divided into two sections. The first, "In Search of Utopia," describes the journey forward, backward and sideways through the landscape of his days, recording his experiences — the travelogue of a God-seeker ever ready to pack a bag and break camp. The second part, "In Search of a Synthesis," is the digestive process of his experiences, reflecting "the successive stages of what one might call an intellectual armchair odyssey," to bring order and draw conclusions from the data gathered. The watershed lies around 1964, when he was 59.

THERE IS A proverb which says, "shoemaker stick to your last," advocating singularity of dedication. This attitude may suit society, but ossifies inquisitiveness and frustrates enterprise. As conditions change, horizons widen, experience teaches and new insights modify, we must discard cherished opinions. Inability to do so is the symptom of sclerosis of the mind. A disapproving world has its denigrating labels: unstable, shallow, fickle — reaching a crescendo with disloyal, perfidious and treacherous.

All these adjectives and more have been applied to Arthur Koestler.

Born in Budapest in 1904, Koestler studied engineering at the Vienna Polytechnic and, like so many in the Twenties, became a Zionist. What made him different was that he actually went to Palestine (1926-29), first to Kibbutz Hefzibah, later as a correspondent for Ullstein publications.

Next came Athens, as correspondent in Paris, followed by science editor in Berlin, in which capacity he accompanied the *Graf Zeppelin* on its flight to the North Pole. In 1931 he joined the Communist Party and, putting his derriere where his mouth was, went to Russia hoping, at the frontier, "to change trains for the 21st Century."

Safely out of that worker's paradise, he joined the uprooted world of refugees from the Third Reich but, in his case, with the enormous advantage of never having had any roots in the first place. During the Spanish Civil War, he spent three anxious but fruitful months in one of General Franco's jails. Following the Stalin show-trials of '38, the penny finally dropped and he left the Communist Party. WW2 was spent in a French concentration camp, the Foreign Legion, the British Pioneer Corps and the Ministry of Information.

Having by now become an active anglophile, he took up sheep-farming in Wales, returning to Palestine to record the first meetings of the infant State of Israel.

Then came the contemplative years divided between New Jersey and Fontainebleau, but by 1952 he made England his base for forays into subjects which thus far had es-

caped his attention. He wrote two volumes of autobiography *Arrow in the Blue* and *The Invisible Writing*, yet all his writings have an autobiographic ring, the result of personal development, and even his novels are journeys into self-discovery, exculpation or self-delusion.

Wim van Leer

ALLOW ME to digress to some personal vignettes during the War of Liberation, if only to complement the record.

There we were, the literati, in a circle at the Kaete Dan Hotel. Koestler, Robert Capra, Mané (Milli-maitre) Katz and a handful of newspapermen. Koestler was filling us in on the background to *Thieves in the Night*. One of the listeners was Captain Viruly, Chief Pilot of KLM, on loan to Count Bernadotte, the UN Mediator.

"Mr. Koestler," he said, "you describe a rather incredible episode where your Jewish hero beds a Christian girl who, when she finds that her lover is circumcised, throws him out of the house. I find that rather hard to believe and wonder, is this autobiographical?"

The room exploded in laughter, leaving Koestler, for once, speechless.

On the way back to the Gal Rimon Hotel, where we both were staying, I repeated the question.

He thought for a moment. "In a way everything is, even if it did not happen to you personally. If it can happen, it has happened," he answered, anticipating Murphy's Law but leaving me no wiser.

ILLUMINATING DISTORTIONS of the truth by novelists or poets can add charm and elegance to a narrative. In a recording journalist, and that is what Koestler basically is, it cannot be so easily forgiven.

During the Hagana-Irgun struggle for the *Altalena* Peter Bergson (Hillel Kook), one of the Irgun commanders, had been arrested at a roadblock and temporarily kept out of harm's way at Kibbutz Ein Hahoresh. Two days later the Irgun called a press conference with Koestler as the spokesman.

He announced in grave tones that news had just been received that Bergson had been murdered by the Hagana. The excited correspondents ran for their typewriters. I suggested to Ronnie Schiller of the *Christian Science Monitor* that Koestler had been less than truthful. We took a taxi and went to see Dr. Simon, the Chief of Protocol, who arranged for Schiller to be driven, blindfolded, to see Bergson. He had a half-hour interview while Bergson played chess with his guard, then went to file his story while I went into the hotel bar and confronted Koestler with the facts.

He smiled uncomfortably, then said, "Even if he is still alive, it gives the world a picture of what is going on here."

So much for Agit-Prop.

And finally, for a close-up, a study in downright bias. Later that summer he was asked to address the Tel Aviv Rotary, the only place where Jews, Arabs and English were still on speaking terms.

The subject was to be non-controversial — a comparison of the Spanish Civil War and the war on hand. After being introduced, Koestler threw down his notes and launched into an impassioned diatribe on the folly of making Hebrew the language of the new state. We were people of the Western world, he said, and should adopt that richest of languages, English. If we persisted with Hebrew we would cut ourselves off from the mainstream of science, philosophy and commerce. Maybe, as a compromise, he suggested, Hebrew should be written in Latin letters.

The reaction of the Jews present can be imagined; unprintable epithets in Hebrew and English were hurled at the platform, fists were waved and irate Rotarians physically restrained. The Arab and English present were having a ball.

In *Promise & Fulfilment*, Koestler gives his version of the incident. It is not only dishonest, but also inaccurate.

"...I thought I was going to be stoned with cream-buns from the buffet," he writes. There were no cream-buns in Tel Aviv that summer of '48.

BUT TO GET BACK to our (Welsh) muttons. Each of his forays into Utopia is documented: *The Gladiators* (The Spartacus Revolt), *Darkness at Noon* (Communism), *Thieves in the Night* (Zionism), *The God that Failed* (Marxism), to name but a few.

During the *synthesis* period he seems to choose his subjects at random: *Insight and Outlook* (art, science and ethics), *Reflections on Hanging* (capital punishment), *The Sleepwalkers* (scientific concepts), *The Act of Creation* (creativity), *The Thirteenth Tribe* (the Jewish heritage, a work recently described by Rabbi Adin Steinsaltz as "fascinating science-fiction").

In the Epilogue we can find one clue to the confusion of our times. It was not one God, but three gods that failed: "a trinity which, though secular, had an aura of holiness; Marx (a bearded Lorelei beckoning from the treacherous rock of Utopia), Freud (reducing Man's spiritual aspirations to the scrotings of his sex-glands), and Einstein (being venerated in the hopeful belief that Science would provide the answers ... and explain the meaning of life)."

By coincidence all three were Jewish.

Which brings me to his turbulent relationship with the Jews in general and Israel in particular. From his Zionist period, via his fence-sitting during our War of Liberation, to his denial of the Judea continuum in the biblical tradition and his preference for the Khazarian Connection, Arthur Koestler has been deeply affected by his Jewishness. But whether he likes or affirms it or not, he is "one of the family" with all the resentment this may provoke.

Indifference, denial, even apostasy does not help. God knows he tried "to belong," to the Zionists, the Communists, the world of science. He tried hard and long and often. And, in the end, he belongs to the old family, displaying all the traits Koestler so much dislikes.

All his life he has been an Utopianist, testing "the flavour of the day." He has preferred the stormy search in uncharted waters to the comfortable landfall of blind acceptance. In the process he has charted some of the shoals and, for this, we must be grateful.

"ERROL FLYNN was seated on a white charger. He was carrying a mace, an axe, a shield, a hammer and several other pieces of medieval weaponry. The director yelled: 'Errol! When I say 'Action' I want you to lift up your shield, take your battleaxe, set spur to your horse, raise your sword and say 'Come on men' and charge over the drawbridge.'"

Flynn sat quietly absorbing this complex instruction, puffing through the cigarette holder in his helmet. He took the holder out of his mouth, looked at the implements in his hands, glared at the director and called out: "What do you think I am... a fucking octopus?" He threw all the weapons to the ground, jumped off the horse and ordered beer for everyone on the set.

Of Hollywood myths there may be none to equal Errol Flynn's; his popularity is undeniable. Flynn's appeal to women was based on his curious compound of mock chivalry and sexual aggression. It is a tradition that began with the uppercut administered by Cagney to Mae Clark in 1931. However, his charm and impudence mesmerized the ladies, and his aggressiveness never became overt misogyny.

Flynn also had an appeal to men. He played a rebel of one kind or another in nearly all his best films. There is a strong anti-authoritarian impulse beneath the surface of his most interesting characterizations.

He rebels against James II in *Captain Blood*, forges orders to make the *Charge of the Light Brigade*, is recalcitrant in *The Sisters*, and burns a Union payroll in *Silver River*. To men, Flynn was — both on and off screen — everything they longed to be in time of Depression and war. He was happy, contemptuous of authority and, perhaps most of all, he was free.

FLYNN'S hell-raising screen image coincided with a private life punctuated by peccadilloes and scandals, all of them juicily detailed in fan magazines and newspapers. His personal life, both before and during stardom, provided a rich source of experience that he utilized in his roles. As with a great many stars, the distinction between his private and public image was often blurred. The adventurer and the lover worked both sides of the

screen. Reality often reflected illusion, and illusion reinforced reality, in the minds of a susceptible public. Flynn's biographers (and he has had seven) all agree that he was a prince of liars.

He claimed to have made 79 movies (he made 57), and that he could drink thirty-five glasses of ale without slurring a syllable (he once passed out after twenty-two). Whether he slurred his words is not recorded. He claimed that he fought for Australia in the Olympic games (he took his first boxing lessons in Hollywood twelve years after those games); that he was born in Ireland (Australia was his birthplace); that he swam the English Channel (he did not); and that he had slept with between 12,000 and 14,000 women (if his sexual life began at 13, he would have had to average a woman a day for 37 years!).

HIS BIOGRAPHERS agree about Flynn's abilities to attract an audience, and his promiscuity and mendacity; there, agreement ends. Is he: (a) a saintly, misunderstood

OF THE FORTY poems in Prof. Hindus' book, written over a period of 40 years, only four have ever been published before. They are — and remain so — even after this publication — the classic example of the private observation never intended for public consumption.

John Betjeman's collection, on the other hand, is just the reverse: a poet laureate's official pronouncements, calculated to reach the widest possible public. It's a case of singing in the shower as opposed to singing for one's supper.

What moved Hindus to "go public" with his poems is anybody's guess, but anybody can tell it was an ill-judged decision. It's not just that these poems will add nothing to this Brandeis University literature professor's reputation. In fact, the poems are so bad as to make us wonder how Hindus ever had the *chutzpa* to interpret literature for others.

It's one thing to reveal influences; it's another to proclaim that the writer has been totally ignorant of anything that has happened in contemporary poetry. But this is quite the case with Hindus. His "poems" are the most prosaic of thoughts and

Conniving bastard



ERROL FLYNN — THE UNTOLD STORY by Charles Higham. London, Granada Publishing. 416 pp. £7.50.

David George

figure whose vulgarity and practical jokes were a by-product of his search for love; (b) calculating but thoroughly charming, and a joy to drink with; (c) a conniving bastard whom, as David Niven said, "you could always depend on... he always let you down;" or (d) a disgusting creature somewhat resembling Hitler or Atilla?

Choice (a) is that of Flynn himself in his autobiography *My Wicked, Wicked Ways*. Written shortly before his death in 1959, the book makes for good reading but hardly provides a truthful or balanced assessment of his life and career.

Choice (d) is that of Charles Higham, Flynn's latest biographer. Flynn's biases derive from too heavy a dose of self-love; Higham's from his obvious hatred of Flynn. Before he had reached 17, according to Higham, Flynn plucked birds' wings, and made them dance on hot stoves; tried to drown his sister; fixed horse races; smuggled opium and seduced any available and seducible young females. Between 17 and 25 his career "took a turn for the even worse." He traded in slaves, committed manslaughter, pirated boats and ran guns.

It is clear (even from Flynn's own writing) that he was a high spirited and not highly principled young man. However, Higham provides very little support for his accusations. The manslaughter charge was never pressed; nor were

there ever any formal charges concerning the other supposedly criminal activities.

Higham does establish that Erben and Flynn corresponded for many years and participated in several possibly dubious business deals. But he fails to establish that Flynn was a spy.

What can one say in 1980 about Flynn's passion for younger girls (13-16); not so young boys (17-19); his supposed affairs with Howard Hughes and Tyrone Power; and his many relationships with more mature women? Mr. Justice McGarry put it nicely: "As a sexual athlete, Errol may in truth have attained Olympic standards. We may not have to admit those standards but we most surely must marvel over them."

Higham also establishes that Erben was a Nazi of some kind or another. Higham seems to exaggerate his importance, for one of his most important assignments was as an "operative" in a prisoner of war camp in the Pacific. His "operation"? He was in charge of garbage collection and sanitation.

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THE BROKEN MUSIC BOX by Milton Hindus. London, Menard Press. 47 pp. £1.95.

CHURCH POEMS by John Betjeman. London, John Murray. 63 pp. £5.95.

S.T. Meravi

expressions set into arbitrary lines and stanzas, without the slightest hint of artful language or poetic device. The broken music box of the title is all too apt a commentary on the proceedings here.

Hindus is given to "standing at cemeteries and discovering that heroes and cowards share a common fate. He is accustomed to looking at children and remarking that they are wild until education and maturity tame them. And he is inclined to the really heavy philosophical questions like: 'How do I know that I am not simply one of the world's thoughts/The most

unimportant of the world's thoughts?' At best, the good professor's observations might suit a Ronald Reagan presidential inauguration ceremony, as when he crows about "Generous America," or states: "Let me say a good word for the law/ Seeing she has so few friends among the poets. Sometimes I think I am no poet at all/ But if anything — a philosopher perhaps/ Because I love the law so much."

Well, he's half-right. And lucky for him the law doesn't forbid publication of tiresome musings on backs of envelopes. Do I hear a motion to that effect?

Mild West

David Mesher

THE BIG SHOWDOWN comes in the first few pages of John R. Milton's *The Novel of the American West* (Lincoln, University of Nebraska Press, 341 pp. \$22.50), when the author outdraws the classic cowboys of my youth. Zane Grey's *Riders of the Purple Sage*, Owen Wister's *The Virginian*, Max Brand's *Destry Rides Again*, and Jack Shafer's *Shane*, among others, are all riddled by Milton's terse and somewhat unfair description of them as "subliterary."

Though he leaves a few notable Westerns in the canon — Oakley Hall's *Warlock* and Walter Van Tilburg Clark's *The Ox-Bow Incident* — Milton's real interest lies not in the Western itself, but in those writers who have tried to create a more authentic literature based on the experience of the American West, such as Vardis Fisher and A.B. Guthrie. *The Novel of the American West* is thus something of a landmark: a serious attempt to deal with the fiction of that huge and sparsely populated area of the U.S. where the last vestiges of the great myth of the American West has come to reside. Milton's appreciation of his subject makes up in large part — but not entirely — for the initial disappointment the reader might feel on discovering that, in this study of the West, if the James brothers are mentioned, it's likely that Henry and William, not Frank and Jesse, are meant.

Higham doesn't merely retail dead gossip. He has new charges concerning Flynn's bisexuality (proven), and his activities as a Nazi spy (unproven).

In an attempt to establish Flynn's Nazi connections, Higham disinters Dr. Hermann Friedrich Erben, who met Flynn in 1933. Their relationship continued till Flynn's death.

Higham claims that Flynn supported Erben, who was "one of the most important and ingenious Nazi agents in the world."

It does seem clear that Dr. Erben was a Nazi of some kind or another. Higham seems to exaggerate his importance, for one of his most important assignments was as an "operative" in a prisoner of war camp in the Pacific. His "operation"? He was in charge of garbage collection and sanitation.

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THE BROKEN MUSIC BOX by Milton Hindus. London, Menard

Kosher exchange



settle such details as to who is to pay what bills. She will advise home exchangers on taking out the necessary insurance to cover guests, and she suggests that they lock up any real valuables. Car exchange is also possible, and this, of course, involves additional insurance arrangements.

Kosher Home Exchange International says that it may also branch out into renting for money if the demand warrants. For instance, people owning two kosher homes might want to rent out one of them. The new project can be contacted via Judith and David Citron, 28 Wessex Gardens, London NW11 9RT, England, Tel. 01-455-6269, or locally in care of Judith's mother, Mrs. Frieda Sefton, 10 Nehardea, Tel Aviv, 64 235, Tel. 03-225859.

Because the Kosher Home Exchange is brand new, it is hard to predict how well it will work or what the chances are of matching up for the exact period required in the location of one's choice.

"The more flexible you are, the greater your chances of finding a suitable exchange," Mrs. Citron points out.

A BRIEF questionnaire with the directory application asks whether the home has separate kitchen, equipment for meat and milk, and whether all meat purchases are "kosher under rabbinical supervision." Positive answers to both are considered reasonable assurance for listing the home as kosher. If there are not separate dishes, and meat is checked as "kosher style," the home may still be listed, but not as kosher. There are also questions on the type of synagogue membership and distance from home to synagogue.

A lot obviously depends on trust — both as to the kosher level of the home, and the responsibility of the temporary tenants in caring for it properly.

"Mutual respect is the overriding idea — corny as that sounds," Judith Citron told me. The idea, she says, is that if you exchange your home with someone, you will take care of his home as you would expect him to care for yours. She will encourage prospective home exchangers to write to each other and

MARKETING WITH MARTHA

legally involved in any disputes between its subscribers.

A big worry in giving your home to strangers is that they may run up enormous utility bills — for overseas phone calls or continuous air-conditioning — and then leave the country. Or there may be damage to furnishings, appliances or the property itself. Another, though less likely, possibility is their refusal to vacate as scheduled.

It does not take a lawyer to draw up a contract which is legally binding, Nehama Frankel points out. Any agreement between two parties, even a verbal one, has some legal force, but it is better to put things in writing, she advises. This agreement should cover as many details as possible about potential matters of dispute. The exchange or rental agency should advise on what points to include. If the parties are at all doubtful about drawing up a satisfactory contract, Nehama Frankel suggests they should seek a lawyer's help. Enforcing a do-it-yourself contract after one party has left the country may be a difficult matter.

FOR THIS REASON some professional estate agents dealing in rentals virtually insist that the parties have their lawyers draw up a formal contract. It is common practice that a large deposit be left with the lawyer to guarantee against unpaid bills, and some lessors even want bank guarantees. The average deposit last summer was \$500 — about equal to a month's rent on a good furnished flat.

This was explained to me by Werner Lovat, manager of the Jerusalem branch of one of the country's biggest estate agents. He says there's no harm in someone trying to establish a new scheme such as the Kosher Home Exchange — but he is sceptical about it working.

Kosher Home Exchange International states very clearly in its brochure that "It does not guarantee the accuracy of details supplied by subscribers nor does it accept responsibility for its subscribers' arrangements or become

"In our experience, you can rarely match an even exchange here and abroad," he says. People want to travel at dates of their convenience. They have families of different sizes. Some want to leave their cars in the deal; others don't. "And how do you compensate if one home is bigger, or more elaborately equipped than the other?"

While the firm is already getting requests for summer rentals from abroad, it has little to offer yet. Its first lists go out only after Pessah and are mailed free to those who write for them, and to Israel Government Tourist offices abroad. When a deal is made, Israeli agents take a stiff 10 per cent commission from each side on a short-term rental, and 5 per cent on a year's rent. It does not help to find places for rent abroad.

Helen, who deals directly with the short-term rentals in the Jerusalem office, says only a small percentage of the flats or houses offered have kosher kitchens — fewer than 10 per cent even in summer. (A Herzliya-Pituh agent, on the other hand, said about a third of his furnished rentals include kosher dishes.) Observant tourists coming into a non-kosher home are faced with the problem of buying plastic dishes, and bringing, borrowing or buying enough pots and pans and cutlery to make do.

Jerusalemites interested in letting their homes for the summer should register early, even if the deals may not be finalized till after Pessah, Helen says. This winter season, owners of three-room furnished flats could get \$1,000 or more per month in the Yemin Moshe artists' quarter, around \$600 in prestigious Rehavia and Talbich, \$450 or so in neighbourhoods such as Kiryat Shmuel and Beit Hakerem, with French Hill, Talpiot and the German Colony close behind on the scale.

Private houses anywhere in the Jerusalem area command rents around \$800, she said. Summer rentals are generally higher. And a place with something special, such as a magnificent view, gets a rent

out of proportion to its size and location.

The independent Herzliya estate agent to whom I spoke said houses in Herzliya near the sea would fetch \$1,500 a month this summer and thought Jerusalem property would also bring comparable figures. He pointed out this is still much cheaper than housing a family in a hotel for that length of time. Israeli home-owners, he said, are notoriously difficult about letting their residences. "They are hysterical at the thought that a glass might break."

Estate agents in Israel are forbidden by law to draw up contracts on behalf of clients, and can only advise on this or refer to lawyers. The agents accept no legal responsibility for problems which arise between lessor and tenant.

AFTER MY RECENT article on heating and fuel conservation, I had a call from a Jerusalem woman who says her centrally-heated apartment house has gone over from the usual system of high heat for short periods twice a day, to a steady low-temperature heat 24 hours a day. This costs the building no more, and the flats are comfortably warm.

Before passing on this suggestion to other house committees, I checked with Engineer Ilia Souzi at the Advisory Bureau of the Israel Building Centre in Tel Aviv. In principle this can work, he told me, but every building has its own peculiarities — in location, direction of exposures, length and thickness of piping, type of radiators, and so forth. Some buildings with hot-water based central heating may be warm enough if the thermostat is kept at a steady 50 degrees centigrade, instead of 85 for short periods of the day, but it might not be satisfactory in another house.

The usual experiment, he says, is to lower the thermostat temperature five degrees a week at a time until a generally agreed temperature is reached. (My Jerusalem caller said their thermostat was kept at 40 degrees, which Souzi thought was unrealistically low. He suggests 50 or 55 degrees.)

The idea behind this 24-hour heating is that it uses a great deal of energy to raise the temperature of water in the boiler from cold to very hot twice a day, whereas it takes less energy to maintain a temperature once reached. If any householder or house committee member wants guidance, Engineer Souzi or one of his colleagues would be glad to explain it in detail, at the Israel Building Centre, 40 Rehov Hauniversita, Ramat Aviv, Tel Aviv (Tel. 03-425221) on weekday afternoons.

ON SAVINGS of another type: I'm sorry I did not know that my Post colleagues on the Today pages were preparing a listing of budget outlets for clothing. I could have added one in the unlikely location of fashionable Dizengoff Road in Tel Aviv. In the arcade at 190 Dizengoff (north of Ben-Gurion), there is an export-surplus outlet, "Exclusive," for sweaters, blouses, jackets and training suits for women, men and children. They are about 30 per cent cheaper than comparable merchandise at regular shops. It is generally open straight through the day, 9 a.m. to 7 p.m.

Right next door is the entrance to Dizengoff's newest bookshop, Lyric Cellar, which remains open till 11 p.m., including Saturday evenings.

Martha Meisels

The Weekend Dry Bones

LOOKING BACK AT THE EIGHTIES IT WAS OBVIOUS THAT EVENTUALLY WE HAD TO GET BACK TO...

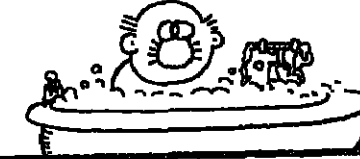
BODY HEAT

...THE LAST HUMAN RESOURCE!

IN THESE DAYS OF SHARED CLOTHING IT IS DIFFICULT TO IMAGINE A SOCIETY SQUANDERING ITS BODY-HEAT WEALTH ON SINGLE BODY APPAREL!



IT IS BELIEVED THAT IN THOSE DAYS PEOPLE OCCASIONALLY BATHED ALONE!!



OUT-DOOR JOGGING WAS AN INCREDIBLE WASTE... AND SO IT IS THAT TODAY WE TAKE TURNS JOGGING "IN PLACE" INDOORS AS AN ALTERNATIVE TO EXPENSIVE KEROSENE HEATING.



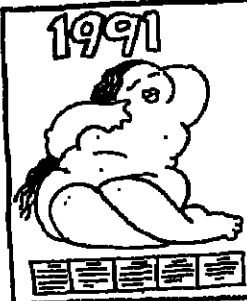
THUS EVERYONE GETS A CHANCE TO WATCH THE LATEST SHOW ON WIND-UP TV IN A BODY-WARMED ROOM!



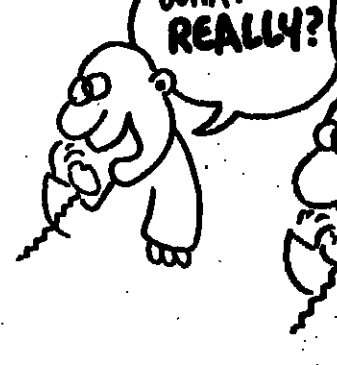
TECHNOLOGY SPRANG AHEAD



IT BECAME "IN" TO BE FAT.



AND OF COURSE...



WHAT? REALLY?

GREAT! COME ON OVER!

IT'S EDNA! SHE'S GOT THE FLU!

AND SHE'S "BURNING UP WITH FEVER"

REALLY NICE OF YOU TO COME OVER, EDNA

SHE'S 41 IF SHE'S A DEGREE!

